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SINGERS' FRENCH

## SINGERS' FRENCH

A phonetic French Course  
for the use of Singers,  
including diction, song  
transcriptions, and an  
abridged grammar.

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# SINGERS' FRENCH

BY  
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## PREFACE

IN offering this modest textbook to singers and teachers of singers, I wish to express my appreciation of already existing works on French phonetics, and of the many excellent grammars at the disposal of those who have time to profit by them. The necessity or the desire to hasten their *début* persuades many singers to neglect, or at least to postpone, a thorough study of languages. Others are discouraged by the difficulties of the older imitative methods, and those who acquire a respectable, or even an impeccable, pronunciation based upon the study of phonetics alone will always lack the emphasis and colour of the native who knows what he is singing. The French native in particular has an inherited appreciation of the subtle beauties of his language, and of the enhancing possibilities of each word in its relation to the melodic phrase. In exceptional instances this charm may be imitated and applied to a limited repertoire, but the quality will evaporate as soon as pupils are separated from their model.

Students who desire to sing French artistically require an understanding of the essentials of French grammar, a knowledge of practical phonetics—and something more. Those who attend the recitals of great French visitors like Calvé or Clément, or who notice the pronunciation of opera-singers such as Muratore, realize at once that singers' French differs in many details from the spoken language,

and they find that reliable information regarding these variations is difficult to obtain.

It is the aim of this book to supply these three requirements of singers in a simple, elementary way. Part Two developed out of an effort to give to some of my pupils in diction, who lacked time for conventional study of the French language, such a supplementary knowledge of its construction and idioms as should meet their immediate needs in the interpretation of a definite rôle or repertoire. At the outset I doubted whether the French grammar could be condensed and adapted to the specific needs of singers without the sacrifice of essentials, but the shortened verb systems given in certain textbooks encouraged me to continue the experiment of elimination. I was able to save the student's time and accelerate his progress in practical directions by drawing all my illustrations—whether single words or phrases—from the standard songs and arias, and song texts suggested themselves naturally as reading exercises. The Course, orally taught, has proved its utility for fifteen years, and has supplied what seems to be a definite lack among vocal students and singers.

The international character of art, as well as the wide range and shifting scene of their activities, demand that singers learn the world-accepted form—or *standard* French. In Part One the rules laid down are the result of study and observation in France, and of research among the most recent of the recognised works on practical phonetics. I have freely used *Les Sons du Français* and *Petite Phonétique Comparée*, by Paul Passy, Nyrop's *Manuel Phonétique du Français Parlé*, and I have found useful rules in *La Prononciation Française et la Diction*, by Alfred Cauvet. My authority in debatable pronunciations has been, in cases unrelated to singers' tradition, the *Dictionnaire Phonétique de la Langue Française*, by Michaelis-Passy. I am glad to acknowledge my indebtedness for a suggestion or two to publications like my own



by James Geddes (*French Pronunciation*) and Edmund Tilly (*Aid to French Pronunciation*), also my obligation to one of my teachers, Mr. William Tilly, whose valuable lectures, following my phonetic study in Paris, impelled me to simplify my students' work by the use of more practical phonetic transcriptions.

Without the constructive criticism of many fellow-workers in linguistics and in the musical profession, this book would have been greatly delayed. Special thanks are due to Mme Adèle Laeis Baldwin, to Miss Marguerite De Witt and to Mr. Raymond Weeks, our American authority in Romance Languages, for their sympathetic interest and time spent upon the manuscript; and, above all, I am indebted to the accurate scholarship and helpful suggestions of my editor, Mr. Walter Ripman.

The book has been produced under such strenuous teaching conditions as to make me always keep in mind its strictly practical intention, while its literary form may have suffered from haste. Far from pretending to offer an exhaustive treatment of this intricate subject, I have desired to extract from the material at command only the information actually required by my fellow-musicians. I have therefore omitted the detailed descriptions and drawings of the vocal organs and diagrams of tongue positions which may be found in many other places. I have intentionally limited my descriptions to salient points, and in the exercises tried to draw the singer's attention away from muscular action as such by suggestions which lead naturally to subconscious muscular control. Phonetic symbols are used for the sake of accuracy and simplicity, their great advantage being that each symbol stands for one sound and always for the same sound. It is recognised that the discrepancy between spelling and pronunciation has added greatly to the student's difficulties in the past; the best schools are now handling the languages upon the scientific basis of phonetics, and the

script is found in most of the newer textbooks. The alphabet of the International Phonetic Association is chosen as the one in most common use, and several song texts are given in phonetic transcription. For the sake of distant students I have included some simple exercises in the technique of diction, but they are not needlessly multiplied. Experienced singers and teachers will be able to adapt a general principle to individual needs. I offer none of the usual arguments for the correct placing of the French vowels as an aid to resonant tone. The interdependence of good enunciation and normal voice-production is generally admitted, and it is owing to the advice and encouragement of vocal teachers among my pupils that I now present my work in a more generally accessible form.

MAY LAIRD-BROWN.



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## INTRODUCTION

SINGERS desiring to take up the study of the French language must approach it from its mechanical side, as lyric diction, and its grammatical construction should engage their attention only after a preliminary training in its phonetics.

Although there are many variations of usage recognisable in the speech of a cultured native, yet for the singer the French vowel sounds may be reduced to sixteen, with one additional "shade vowel." In treating these sounds and the consonant motions of the language one by one, the correct action of the speech organs will be indicated in each case, accompanied by suitable exercises. Then will follow an explanation of the letters and combinations of letters which indicate the sound in ordinary spelling, and finally a list of words for careful repetition and practice.

It must be emphasised at the outset that exercises in the technique of diction are intended only for those who cannot dispense with such mechanical aids in the correction of definite defects. For instance, singers who can pronounce a clear [i] above the staff do not need the exercise on page 9, and those who can sing [a] with brilliant forward resonance may omit the exercise in Lesson Four.

Students should practise each sound aloud, and with a mirror, until they assure themselves of the correct action of the speech organs (lips, tongue, etc.). When a

sound is readily and correctly produced, further concentration upon the speech process is detrimental to the tone. At this point attention should be shifted from the muscular action to the sound itself. Mere mechanical repetition should be avoided, and frequent rather than prolonged practice is desirable. To practise for only five minutes several times a day will probably prevent stiffness while keeping the sounds in mind. Those which have no equivalent in our own language must be carefully memorised, and all French sounds differ slightly from English ones in that they are more vigorously pronounced, with quick, incisive movements of tongue and lips.

Stress is laid upon the use of the *front* of the tongue. There is great difference of opinion among vocal teachers regarding the correct position of the back of the tongue. This is a question which need not concern us here, since the motions of speech, except those for the back consonants [*g*, *k*], can be, and should be, confined to the front of the mouth, leaving the back of the tongue free. Singers must remember that the tongue is rooted in the front of the lower jaw, below the teeth, and should avoid any initial impulse of the back of the tongue in forming words, except for the back consonants mentioned. All speech sounds should be practised on a speech tone, and sung only when repetition has rendered the action of the speech mechanism automatic.

Instead of the usual arrangement of theoretical textbooks, this Course is divided into lessons, for the convenience of teachers and in order to combat a natural inclination of students to read beyond their practical understanding. The first eight lessons are confined to the sixteen vowel sounds, with some general rules for stress and the division of syllables. At this point Part Two may be begun, and lessons in grammar interspersed with those devoted to diction. Many of the lessons are arranged for convenient reference, and are too long to take at a single



session. For example, in Part One, Lesson IX. deals with consonants entirely from the standpoint of production, and may profitably be divided and combined with corresponding sections of Lesson X. Similarly Lesson XII., on the liaison, may be consulted throughout the entire Course, each rule being learned in connexion with its application to a definite song text. The last lessons in Part One, which deal with elisions and exceptions, should be deferred until the general rules have been mastered and a certain fluency established.

Students are urged to use the phonetic script from the start. They must not assume that it is difficult because the song transcriptions given at the end of Part One cannot be read at the beginning of the Course. If the symbols are gradually learned as given in each lesson, they will be ready for general use by the time the sounds can be correctly produced. Students so trained can make a phonetic transcription of each song text as it is studied, preserving an accurate record to which they can turn when separated from their teacher, and have at their command a convenient and simple means for noting valuable details in the pronunciation of French artistes (singers, actors, lecturers).

It has been proved that students who follow this Course conscientiously under guidance of a competent teacher acquire not only an acceptable singing diction, but also sufficient understanding of the construction and idioms of the language to enable them to read the songs of the average repertoire. Ambitious students may develop themselves from this point by the independent study of French literature.



PART ONE  
PRONUNCIATION AND DICTION





# SINGERS' FRENCH

## PART ONE

### PRONUNCIATION AND DICTION

#### LESSON I

##### INTRODUCTORY

**The Mechanism.** The sixteen sounds of the French language will be given in the order in which, from the mechanical point of view, they are most easily acquired. Of these, nine require a definite position of the speech mechanism differing from all the others; all are placed far forward, and some so high as to produce naturally the feeling of resonance in the point of the upper jaw for which singers so often strive in vain.

Whatever the movement of the sides of the tongue during the mechanical process of vowel formation, *the tip must remain down against the lower front teeth*, leaving this position only for consonants such as *d, t, l, n*. In fact, while the tongue moves from one vowel position to another the tip seems to offer a point of comfortable support, leaving the back (which is connected with the larynx) entirely free. Singers will appreciate the advantage of confining the processes of pronunciation to the front half of the tongue, so far as possible, and of reducing its movements.

In order to realize the independent action of the tongue, and also to avoid stiffness while practising unaccustomed

motions and positions, it is important to preserve a relaxed jaw. For young singers who may not be able to loosen the jaw at will the following simple exercise is given.

**Exercise for Relaxation.** Tip the head slowly backward, allowing the mouth to fall open. Then bring the head into an upright position, retaining the mouth opening and relaxation. Practise this motion slowly before a mirror, concentrating the mind upon the sensation of relaxation directly below the cheek-bones rather than upon the jaw itself. It will soon become possible to relax the jaw without moving the head or opening the lips.

### THE HIGH-FRONT VOWEL [i]

Words spelled with *i* or *y* in French (*brise, lyre*) have the same vowel sound as that of English words like *tree, me, he* [tʁi:, mi:, hi:].<sup>1</sup> The phonetic symbol for this sound is [i]. The vowel sound in *finish* does not exist in French.<sup>2</sup>

**Physiological Directions.** Hold a mirror before the mouth and pronounce the English word *he*, lengthening the vowel sound and noting the position of the tongue. It will be found that the sides of the tongue are against the upper teeth (usually near the eye teeth), the front of the tongue slightly hollowed, and the tip down behind the lower teeth.<sup>3</sup> This position is assumed by the tongue

<sup>1</sup> The sign [i:] lengthens the preceding vowel (see *Phonetic Tables*, p. 119). Some speakers make the vowel in *tree*, etc., diphthongal; this is never done in French.

<sup>2</sup> The vowel sound in *finish* may be heard at times in some "habitant" and other forms of French in Canada. For the pronunciation when the vowel is followed by *n* or *m*, see Lesson VII., *Nasal Vowels*. (This exception applies to every French vowel.) For the pronunciation of *oi*, see Lesson VIII.

<sup>3</sup> Many teachers of singing advise resting the front edge of the tongue *on the lower teeth*. They claim that to place the tip behind the lower teeth tends to raise the back of the tongue, whereas resting the tip upon the teeth induces relaxation. This position is preferred by many Italian singers, and it is quite compatible with the vowel positions described in this book.



naturally in speech, but practice is necessary in order to retain it on notes requiring an enlarged mouth opening.

**Exercise.** Whisper *he*, lengthening the vowel and at the same time pushing the jaw down by pressure of the muscles under the tip of the tongue. As the jaw drops the tongue will roll forward, thus permitting the sides to remain against the upper teeth. If the tongue falls back or spreads so that the sound of [i] is no longer clear, the student must concentrate attention upon the edges of the tongue, and the muscles will respond after a few trials.

In practising the following model words be sure to give to every [i] the same sound. The singer is also warned against widening the mouth opening, as this has a tendency to whiten the tone. A warmer quality is produced by bringing the lips forward a little at the corners. Do not change the position of tongue or lips during emission of the vowel, and repeat the sound with more energy than would be used in English.

In French *final vowels are short*.

#### MODEL WORDS:

<i>si</i> [si], if	<i>fini</i> [fi'ni], finished	<i>brise</i> [bri:z], breeze
<i>ici</i> [i'si], here <sup>1</sup>	<i>midi</i> [mi'di], noon	<i>lyre</i> [li:r], lyre <sup>2</sup>
<i>vie</i> [vi], life	<i>il dit</i> [il'di], he says	<i>il vit</i> [il'vi], he lives

#### THE HIGH-BACK VOWEL [u]

[u] represents phonetically the vowel sound in French words with *ou*. The same sound is found in the English words *group*, *soup* [gɹu:p, su:p], but for the French sound the lips are pushed forward with more vigour.<sup>3</sup>

<sup>1</sup> Students are reminded that the stress sign ['] is placed *before* the accented syllable, and that [:] lengthens the *preceding* vowel.

<sup>2</sup> [r] is trilled. Those who need an exercise for the lingual trill will find it in Lesson IX. In songs, words like *vie* and *lyre* have one or two syllables, according to the rhythm. For the vowel sound in this second syllable, *see* Lesson II.

<sup>3</sup> Some English speakers make this sound diphthongal; this must never be done in French.

**Physiological Directions.** [u] has been called the "high-back" vowel because in average speech it is pronounced with the whole tongue withdrawn from the front teeth and the back high. This speech habit must be avoided by singers, because it gives to [u] a hollow sound.

**Exercise.** Lengthen [i] and notice the sensation of forward resonance, or *timbre*, on the gums above the front teeth.<sup>1</sup> Then rapidly alternate [i] and [u], rounding the lips for [u], but leaving the tongue in the high-front position. It is of course impossible to pronounce [u] if the sides of the tongue are strongly held in the position of [i], but, if the singer prevents the tip of the tongue from pulling backward, the necessary change in the edges and front of the tongue, which is very slight, will be made automatically, and [u] will be placed without conscious muscular effort directly behind [i].

The model words should be memorised. Students are cautioned against singing them until the positions have become automatic. When the front of the tongue moves easily, leaving the back free and the jaw loose, they may be practised on any notes in the middle of the voice.

#### MODEL WORDS :

<i>loup</i> [lu],	wolf	<i>bijou</i> [bi'zu], <sup>2</sup>	jewel	<i>cou</i> [ku],	neck
<i>jour</i> [ʒu:r],	day	<i>doux</i> [du],	sweet (masc.)	<i>ou</i> [u],	or
<i>pour</i> [pu:r],	for	<i>douce</i> [du:s],	sweet (fem.)	<i>vous</i> [vu],	you

<sup>1</sup> The resonance of [i] is more distinctly felt when the vowel is sung. A singer who has no sensation of *timbre* on [i] is often enabled to locate it by adding a resonant forward consonant such as [m] or [v], singing [mi, mi, mi-i, vi, vi, vi-i].

<sup>2</sup> [ʒ] is the phonetic sign for the consonant sound in "azure" and for the same sound, spelled with s, in "pleasure," "measure," and with j in French words like *jour*, *bijou*. In *jour* and *pour* care must be taken not to substitute the vowel sound of English words like "good," "stood." This sound does not exist in French.

## REVIEW

### Questions in Phonetics.

1. How many vowel sounds has the French language?
2. What is the high-front vowel, and what is its phonetic symbol?
3. Is [u] called a "front" or a "back" vowel? Why?
4. What is the tongue position of [i]?
5. How far is [u] from the placement of [i]?
6. Give three words (French or English) with [u].
7. What is the phonetic sign for stress, and where is it placed?
8. What is indicated by [ː] after a vowel?
9. Write phonetically *doux, douce, ici, lyre, cou, midi*; and give the English meaning of these words.

### Questions in Diction.

1. Is it necessary for the tip of the tongue to move during the formation of vowels, or in the change from one vowel to another?
2. How many positions for the tongue tip are mentioned in Lesson I.? Describe them. Which is nearest to the ordinary speech usage?
3. Where may the sensation of resonance be noticed when singing [i]?

## LESSON II

“ CLOSE E,” “ OPEN E,” “ MUTE E ”

“ CLOSE E ”

THE phonetic symbol [e] represents the sound of the so-called “close e,” which has no exact equivalent in our own language. It falls between the vowel sounds of “feet” and “fate” as ordinarily conceived, or as if the sound of one were tintured by the other. It is, however, a pure (or *single*) vowel, and must never be given the diphthongal character of its English neighbour, for the English vowel in “fate” is really a diphthong, and would be phonetically written [fe + it].

NOTE.—The French vowel has been compared to the short, unstressed *first* vowel used by some speakers in “vacation”; but the French sound is higher and more concentrated. The fact that the English vowel is lower is indicated phonetically by the “downward modifier” [ɹ] in the transcription of “fate” (the short second sound being the misnamed “short i” of English!).

**Physiological Directions.** In conversation this sound may be produced with several different tongue positions, but singers should confine themselves to the one which will best bear the test of vocalisation. Remember that the mouth opening should be deep rather than widened, the sensation of resonance remaining high but more finely pointed than for [i]. The practical value of these suggestions is brought out by the following exercise, but self-criticism is difficult in relation to entirely unfamiliar sounds and they should be practised under supervision of a competent teacher.



**Exercise.** Sustain the sound of the high-front vowel [i], drop the jaw, approaching the sound in "fate." Keep the attention upon the sensation of *timbre* in [i] which is felt on the gums above the upper teeth, and conceive this sensation as drawing together to a smaller point in the change from [i] to [e]. It is often helpful to think of confining the sound to a small space directly above the two front teeth.

Alternate [i] and [e], [ie: ie: ie: ie: ie:]. If the foregoing suggestions are successfully applied, it will be found that the tip of the tongue remains against the lower teeth while the edges move forward, thus lowering the front of the tongue slightly and narrowing the vowel space.

This narrowing of the vowel shape in the change from [i] to [e] may be practised as a tongue exercise, but it is much better, whenever possible, to allow the tongue to reach the desired position by automatic response to the mind.

**RULE.**—The sound of [e] is indicated in French spelling by :

1. *é* as in *été*, summer
2. *ez* as in *nez*, nose
3. *er*<sup>1</sup> as in *léger*,<sup>2</sup> light (adj.)

**MODEL WORDS :**

*blé* [ble], wheat

*épée* [e'pe], sword

*fée* [fe], fairy

*chez* [ʃe],<sup>3</sup> at the house of

In speech [e] is always short, and students are reminded to practise these model words with more energy than is required in English.

<sup>1</sup> Final *r* in words of more than one syllable being silent.

<sup>2</sup> In French spelling *g* followed by *e* or *i* stands for the same sound as *j*—the consonant sound in "azure" [ʒ]. See Table, page 119, and note 2, p. 10.

<sup>3</sup> [ʃ] is the phonetic symbol for the fricative sound usually indicated in French spelling by *ch*, and in English by *sh*. Compare the French *chou* [ʃu] with "shoe" [ʃu:]. Note that in the English word the vowel is long. In French final vowels are short.

## "OPEN E"

"Open *e*" has the phonetic symbol used for the English vowel at the beginning of "air" [ɛ], but the quality of this vowel varies considerably in French. It is more open when lengthened or when followed by [r], but in rapid unstressed syllables it tends towards the closer sound of [e].<sup>1</sup> (These variations will be considered in Lesson XIV.)

**Exercises** (*to be practised with a mirror*):

1. While sustaining the sound of [i] try to change to [ɛ] without moving the jaw, and with the slightest possible change in tongue position. The tongue is supported by the tip, which remains down in its place against the lower teeth. When the change can be made easily and with a relaxed jaw, practise alternating [i] and [ɛ], [iɛː, iɛː, iɛː]. Hold the mirror before the mouth, and drop the jaw sufficiently to note the action of the tongue.

NOTE.—The tongue movement may be most effectively reduced by trying to pronounce [ɛ] without changing from the position of [i]. Singers will appreciate the advantage of concentrating the resonance of "open *e*" [ɛ], which is a dull vowel, so as to approach as near as possible to the position for [i].

2. Practise [i e ɛ] in slow succession. Do not spread the lips on [i] and gradually relax the jaw, deepening the mouth opening with the feeling that [ɛ] rests upon the lower lip (although its vowel character depends upon the high position of the sides of the tongue). Students having practised Exercise 1, and realized that the tongue position of [ɛ] requires no effort, should give their whole attention

<sup>1</sup> "Close" is a term used to describe vowels whose resonance (whether by high tongue position or small mouth opening) is confined in a small space; "open" being applied to vowels of greater amplitude. In speech [ɛ] has a larger mouth opening, and the tongue is not so tense nor so close to the hard palate as in the pronunciation of [e]; but singers who know how to concentrate the *timbre* can produce a clear [e] even with a large mouth opening and a relatively lax tongue.

to the easy deepening of the opening for [ɛ], as this will contribute greatly to the solidity of the vowel when sung.

3. Sing [i e ɛ] on any note in the middle of the voice. Start with a resonant consonant—(preferably [m] or [v])—[mi-e-ɛ]. Note the sensation of *timbre* in the mouth above the upper teeth. *Keep the attention on this sensation* while passing to [e] and then to [ɛ].

RULE.—In French [ɛ] is used in closed syllables: closed not only phonetically by a consonant sound, but whenever there is a consonant in the spelling. (Note phonetic transcriptions of the model words.)

#### MODEL WORDS:

<i>chef</i> [ʃɛf], chief	<i>les</i> [lɛ], the (pl.)
<i>esprit</i> [ɛs'pri], spirit	<i>des</i> <sup>1</sup> [dɛ], some (pl.)
<i>mes</i> [mɛ], my (pl.)	
<i>ses</i> [sɛ], his, her (pl.)	
<i>è, ê, ei, ai</i> also represent [ɛ].	

#### MODEL WORDS:

<i>père</i> [pɛ:r], father	<i>neige</i> [nɛ:ʒ], snow
<i>mère</i> [mɛ:r], mother	<i>peine</i> [pɛ:n], sorrow, pain
<i>tête</i> [tɛ:t], head	<i>paix</i> [pɛ], peace
<i>rêve</i> [rɛ:v], dream	<i>mais</i> [mɛ], but

NOTE.—Final consonants are usually silent.

#### “ MUTE E ” [ə]

This vowel has been compared with the obscure sound in many unstressed syllables in English: for example, the final sound in “ villa,” the first vowel sound in “ suppose.”

The English vowel is more open than the French sound and definitely lower than [ɛ], whereas when one changes from [ɛ] to the French [ə] the tongue seems to narrow, or draw together, pushing the vowel forward. There is a very slight lip rounding—so delicate that many doubt its existence. The French vowel is more subtle than its

<sup>1</sup> *des* also means “ of the.”

English neighbour, and sounds rather mincing and "lady-like" to the Anglo-Saxon ear.

RULE.—*E* is "mute" [ə] in open syllables (syllables ending in a vowel).

#### MODEL WORDS:

<i>ce</i> [sə], this, that (masc.)	<i>le retour</i> [lə rə'tu:r], the return
<i>de</i> [də], of, from	<i>le secret</i> [lə sə'krɛ], the secret
<i>je</i> [ʒə], I	<i>venir</i> [və'ni:r], to come

In ordinary conversation "mute *e*" [ə], whether final or in the body of a word, is often silent.<sup>1</sup> In poetry it is pronounced when the metre requires the extra syllable, and in singing whenever a note is given for it. A note is generally assigned to [ə] in the body of words or phrases (even when it would not be pronounced in conversation), but the treatment of final "mute *e*" at the end of phrases varies according to the rhythm of the composition.

When final "mute *e*" comes before a pause (before a rest, or at the end of a musical phrase, or followed by some definite punctuation), it is sung *without lip rounding*, as a mere release or "vanish" of the preceding sound, but not necessarily as a quick "off-glide." Sometimes this delicate sound is floated, as it were, throughout an entire measure. An example of this may be found at the end of *mon cœur a tant de peine* ("my heart has so much sorrow"), which is the last phrase of Debussy's beautiful *Ariette Oubliée*, II. Other phrases calling for the quick release of [ə] may be found in *Il neige*, by Bemberg. (See below.)

NOTE.—The difference which French singers make in the sound of final [ə] before a pause impresses upon listeners

<sup>1</sup> A more detailed explanation will be given in the lesson on Elision. In dialect songs, and in operatic scenes where an atmosphere is created by an approximation to ordinary speech, "mute *e*" is often dropped in the body of words, and many shortened forms are used. In *Louise* the Montmartre scene at the beginning of Act II. offers many examples: "Buy brooms!" *Achetez des balais*, is sung [aʃte deba'le]; "Behold," *voilà*, is shortened to [vla] on one note, etc.



the fact that [ə] belonging to words within a phrase is really "covered"—though discreetly, as explained above.

## MUSICAL EXAMPLES:

### Ariettes Oubliées—II.

DEBUSSY.

pei - - - - - ne - - -  
[pe - - - - - nə - - -]

### Il Neige.

BEMBERG.

Il nei - ge, il nei - ge,  
[il 'ne - ʒə, il 'ne - ʒə]

## REVIEW

### Questions in Phonetics.

1. How does the French sound [e] differ from the English diphthong in "fate"? How is [e] spelled in French?
2. Mention some English words containing [ɛ]. How is [ɛ] spelled in French?
3. Give three words with [e], and three with [ɛ], and explain why they are so pronounced (Rule).
4. With what English sound may the French [ə] be compared? In what way does it differ from its English neighbour, and what produces the difference?
5. How is [ə] spelled in French? Give three words with [ə]. Write them phonetically.
6. Give two words with [ʃ]. Write them phonetically.

### Questions in Diction.

1. Should the mouth opening for [e] and [ɛ] be wide or deep?
2. Which vowel is the more open, [ɛ] or [e]?
3. How may the addition of a secondary sound be prevented when pronouncing [e] or any other French vowel?
4. What is the object of Exercise 1 on p. 14? Of Exercise 2?
5. Should a singer think of his tongue when practising an exercise for resonance?
6. What is the difference in the production of [ə] in the body of a word and at the end of a phrase?

### LESSON III

#### "CLOSE O" AND "OPEN O"

"CLOSE o" (phonetic symbol [o]) is less common in French than the more open sound. It differs from its English neighbour in "no," "tone," by being a single sound, and is never followed by an "off-glide."<sup>1</sup> Students must practise this vowel carefully with a mirror, rounding the lips vigorously, but taking care to avoid any movement of lips or tongue *during emission of the sound*. Singers must also be careful not to draw back the tongue tip on [o].

**Exercise 1.** Practise [i-u-o], sustaining the sounds and keeping the tip of the tongue against the lower teeth in the change to [u] and to [o]. The edges of the tongue, which are high on [i] and [u], will drop to a position about midway in the mouth, so that [o] will seem to be placed directly under [u], this change being accompanied by an enlargement of the mouth opening.

**Exercise 2.** Practise alternating [i] and [o] without the intermediate [u]. The change in position should be in the front of the tongue, leaving [o] forward in the mouth. When the student is able to keep the position of [o] let him practise the sound with various consonants [mo, mo, bo, bo, vo, vo, fo, fo, etc.], avoiding the second sound of English [ou] by preserving an unchanging mouth opening.

**Exercise 3.** After the foregoing exercises, practise [mi-o, mi-o], etc., shifting the attention from the tongue to the

<sup>1</sup> English o is a diphthong [ou].

sensation of resonance in [i] which must be maintained in the change to [o].<sup>1</sup>

RULE.—The “close o” is required in words with:

1. *ô* (circumflex accent).
2. *o* final, or followed by silent final consonants.
3. *o* followed by *s*<sup>2</sup> and a vowel, or by *z*.
4. *o* followed by *tion*.
5. *au*.
6. *eau*.

MODEL WORDS:

<i>tôt</i> [to], soon	<i>rose</i> [ro:z], rose
<i>mot</i> [mo], word	<i>chose</i> [ʃo:z], thing
<i>nos</i> [no], our (pl.)	<i>pose</i> [po:z], posture
<i>chaud</i> [ʃo], warm (adj. masc.)	
<i>beau</i> [bo], beautiful	
<i>beaucoup</i> [bo'ku], much, many	

### “OPEN O”

[ɔ] is the phonetic symbol for the sound called “open o,” although it is never really opened (in the singer’s sense of the term) except when the vowel is followed by *r*. In words like *fort*, *sort* [fɔ:r, sɔ:r], it suggests the vowel in English “fort, sort,” but the lips are more energetically rounded.

Let the student practise approaching [ɔ] through [u] and [o]. Keep the tongue tip against the lower teeth and intone [mu-o-ɔ], *making as slight a change as possible* in the tongue between [o] and [ɔ]. Then note the mouth

<sup>1</sup> The high-front position of the tongue for [i] confines the vowel vibrations to a small space, giving to [i] its characteristic brightness and causing a distinct sensation on the gums above the teeth. It is obviously impossible to keep the full sensation and *timbre* of [i] on vowels of differing shape, but by fixing the mind upon this sensation it may be preserved as a sort of focus or point of high light, giving to the darker vowels a more brilliant quality at will.

<sup>2</sup> *s* between vowels has the value of *z*.

opening, which is small for [u], somewhat larger for [o], and in changing from [o] to [ɔ] simply move down the lower lip. Do not relax the lips, because a good [ɔ] depends upon the definite shape.

#### MODEL WORDS:

*fort* [fɔ:r], strong    *corps* [kɔ:r], body    *sort* [sɔ:r], fate  
*mort* [mɔ:r], dead    *bord* [bɔ:r], edge    *tort* [tɔ:r], wrong

In all other combinations (except those coming under the rules for "close o") the "open o," so-called, is a very concentrated sound, difficult to describe—a shaded *o* which just escapes the English vowel [ʌ] in "mud."

Students may approach the French sound through this English word. Vigorously protrude the lips with the lower lip pushed down as described for the more open [ɔ], then pronounce the word *mud* and it will sound like the French *mode* [mɔd]. This experiment will show that the vowel is placed farther forward than in words like *fort*, *mort*, etc. This difference might be indicated by the "forward modifier" [ɔ ɹ] (see Phonetic Table, p. 119), but since this closer, more subtle shading is the usual sound of [ɔ], it will be easy to remember as soon as it is correctly heard and reproduced.<sup>1</sup>

#### MODEL WORDS:

*robe* [rɔb], dress                      *joli* [ʒɔ'li], pretty (adj. masc.)  
*comme* [kɔm], as                      *folie* [fɔ'li], folly  
    *notre* [nɔtr], our  
    *votre* [vɔtr], your

<sup>1</sup> Paul Passy remarks upon the difference between [ɔ] and [ɔ ɹ] in *Petite Phonétique Comparée*, p. 98. It is even more important in singing than in speech, because the more sustained vowels in singing make it more noticeable. The writer remembers being sharply corrected at a lesson many years ago because she sang the opening line of Marguerite's soliloquy: "I should so like to know who that young man was," *je voudrais bien savoir quel était ce jeune homme*, giving to *homme* the sound of [ɔ] in *mort* instead of [ɔ ɹ] as in *comme*.



## REVIEW

## Questions in Phonetics.

1. Which is the more common sound in French, [o] or [ɔ] ?
2. What is the most obvious difference between the French [o] and its English equivalent ?
3. How may the pure quality of "close o" be preserved in speech, and in singing ?
4. When is [o] used in French ? Give three words with [o] and explain why they are so pronounced. Write them phonetically.
5. What English sound or sounds does "open o" resemble ? When is it more, and when less, open ? Give three words with [ɔ] and three with [ɔɪ], and explain why they are so pronounced. Write them phonetically.

## Questions in Diction.

1. What is the placement of [o] most favourable for singing ?
2. In singing [i-o], what change takes place in the position of the tongue ?
3. In what way may [o] be given a brilliant forward resonance ?
4. What is the best mouth opening for [ɔ] ?
5. Which sound of [ɔ] is farthest forward, the more open or the more concentrated sound ?

## LESSON IV

### [ɑ] AND [a]

[ɑ], the lowest of the so-called back vowels, is slightly darker than the English vowel in "part."<sup>1</sup>

**Physiological Directions.** For [ɑ] the tongue is low in the mouth, the tip touching the lower front teeth. For the *English* vowel the tongue is hollowed somewhat from front to middle, but when this vowel is changed to the French sound the depression in the tongue is felt to deepen very slightly towards the back. When the experiment has established this fact (easily seen in a mirror), the following exercises may be used:

1. Intone the four back vowels [u-o-ɔ-ɑ]. From the small mouth opening of [u] the lips expand for [o], and then the lower lip is pushed down to the position for [ɔ] (*see* Lesson III.). In enlarging the opening still more in the transition from [ɔ] to [ɑ], take care not to draw back the corners of the lips.

2. In order to give to the dark [ɑ] the most brilliant resonance, sing on any comfortable note in the middle range [vi-e-ɑ], and then [vi-ɑ]. Repeat this many times daily, deepening the mouth opening from [i] to [ɑ], with the attention fixed upon the sensation of resonance in [i] localised on the gums above the upper teeth.

**REMARK.**—Singers need to remember that "back" is a relative term. The "back vowels" are not to be sung back in the throat, or even in the back of the mouth. The shaping of the tongue places them back of the front

<sup>1</sup> Some phoneticians consider the French [ɑ] as identical with English [ɑ] in "father" or the Italian [ɑ] in *padre*. Paul Passy remarks upon the darker quality of the French vowel, which he indicates by the "back modifier" [ɑ+] (*Petite Phonétique Comparée*, p. 99). His opinion is also that of Professor William Tilly of Columbia University, and is in accord with the writer's own observation.

vowels [i, e, ε], but each is attached, as it were, to the resonance of [i]. The ability to change from one vowel to another without losing or displacing the point of resonance is one of the conditions of a perfect legato.

RULE.—The sound of [a] is required in words with:

1. *â* (with the circumflex accent).
2. *a* in the terminations *asion*, *assion*, *ation*.
3. *a* before final *s*.
4. *a* before *z* (or *s* and another vowel—*s* being [z] between vowels).

MODEL WORDS:

*âme* [a:m], soul

*château* [ʃa'to], castle

*phrase* [fra:z], phrase

*pas* [pa], footstep

*gaze* [gä:z], gauze

*passer*<sup>1</sup> [pa:se], to pass

The “*a clair*” of French, which is the lowest of the front vowels, has the phonetic symbol [a]. Present authorities agree with Sweet, the “father of English phonetics,” that it is “intermediate both in formation and acoustic effect to the English vowel sounds in “part” and “pat.”<sup>2</sup> Singers must carefully avoid confounding it with the sound in “pat,” which does not exist in the French language and is regarded by the French as a very disagreeable sound.

**Physiological Directions.** Sustain the vowel sound of “pat,” noting in a mirror the position of the tongue. It will be found that it is hollowed just behind the tip and, as the sound is darkened towards [a], the hollow spreads towards the middle of the tongue, but must not reach it lest the vowel becomes the full English [a] of “part.” This intermediate [a] must be carefully practised.

MODEL WORDS:

*ami* [a'mi], friend

*rivage* [ri'va:ʒ], shore

*lac* [lak], lake

*bateau* [ba'to], boat

<sup>1</sup> *Passer*, being derived from *pas*, has also the dark vowel.

<sup>2</sup> Sweet: *A Primer of Phonetics*, p. 85.

<i>mal</i> [mal], badly (adv.)	<i>canard</i> [ka'nair], duck
<i>page</i> [pa:ʒ], page	<i>cheval</i> [ʃə'val], horse

Students are now acquainted with the foundation of the French vowel system as shown below. The sounds already learned should be carefully reviewed before taking up their modifications (the front rounded vowels and the nasal vowels). The student's progress will be accelerated at this point by learning the rules of syllabication as given in Lesson V.

FRONT VOWELS	BACK VOWELS
i	u
e	o
ə	
ɛ	ɔ
æ	ɑ

### REVIEW

#### Questions in Phonetics.

1. Which is the low front vowel? the low back vowel? What are their phonetic symbols?
2. What is the difference between the English sound in "art" and the French sound in *âme*?
3. Which are the back vowels? The front vowels? (Give sounds and phonetic signs.)
4. Which is the more common sound in French, [a] or [ɑ]? How are they spelled? Give examples of words with [ɑ] and [a], and state the reason why each sound is used.
5. Describe the production of [a] and its difference from the two nearest English sounds.

#### Questions in Diction.

1. Are the terms "front" and "back" in regard to vowels literally descriptive, or are they relative terms? Explain.
2. Are the back vowels to be sung in the back of the mouth? Explain, giving two reasons. Are these reasons recognised by experts in phonetics (speech experts), or do they relate especially to singing?
3. Describe the difference in tongue position between the English [ɑ] and the French [ɑ].
4. How may the singer give to the dark [ɑ] a brilliant forward resonance?



## LESSON V

### SYLLABLES AND STRESS

THE most normal and harmonious syllabication is from consonant to vowel, and in the division of syllables the French, except in rapid colloquial speech, show almost a singer's instinct. They divide words whenever possible so that a consonant or an easily pronounced consonant group may begin each syllable, and they try to end each syllable with a vowel sound. Paul Passy says: "In French the open syllables predominate."<sup>1</sup> There are in French no syllabic consonants.<sup>2</sup> A French word has as many syllables as vowels. (By this *vowel sounds* are meant, not letters. In a word like *beau* there are three written vowels but only one vowel *sound* [bo]. The same disparity between the antiquated spelling and the modern phonetic structure of the language is seen in *paix* [pɛ], *vrai* [vrɛ], *sous* [su], etc.)

**General Rule.** Every single consonant between vowel sounds belongs to the syllable of the *second* vowel; also any two consonants (if the last is [l] or [r]).

#### EXAMPLES:

*image* [i-'ma:ʒ], image    *fidélité* [fi-de-li-'te], fidelity  
*secret* [sə-'krɛ], secret    *facilité* [fa-si-li-'te], facility  
*éclat* [e-'kla], brilliancy    *ivresse* [i'vrɛs], intoxication (poetic)

Other consonant groups must be divided.

#### EXAMPLES:

*esprit* [es'pri], spirit    *mystère* [mis'tɛ:r], mystery

<sup>1</sup> *Les Sons du Français*, p. 60.

<sup>2</sup> In English words like "crimson," "evil" (pronounced [kɹɪmzɹ, i:v]), the final consonant is regarded as a vowel equivalent, and is therefore termed "syllabic."

These rules apply to the pronunciation of French words regardless of grammatical divisions (such as the addition of a prefix or inflectional ending). "Un-equal" is *in-égal*, but pronounced [i-ne-'gal]; "un-hoped" is *in-espéré*, pronounced [i-nēs-pe-'re], etc.

**Double Consonants** in the body of words are pronounced as one: the first is dropped, the second pronounced.

*Remark.*—This rule applies to all the older and more common words of the language. Exceptions will be considered in Lesson XIV.

### EXAMPLES:

*aller* [a-'le], to go

*village* [vi-'la:ʒ], village

*souffrir* [su-'fri:r], to suffer

*ennemi* [ɛn-'mi], enemy

In French speech the "mute *e*," except in the first syllable of a sentence, is dropped when only one consonant sound precedes. Thus *souvenir* becomes [suv-'ni:r] and *ennemi* is ordinarily [ɛn-'mi], as shown above; but in Debussy's war song, *Noël des Enfants*, in the line *les ennemis ont tout pris* ("the enemies have taken all"), *ennemis* must be sung [ɛ-nə-mi] since a note is given for the extra syllable (cp. Lesson II., p. 16).

### MUSICAL EXAMPLE:

Noël des Enfants. DEBUSSY.

Les en - ne - mis ont tout pris, tout pris, tout  
[le - zɛ - nə - mi - zɔ̃ - tu pri 'tu pri 'tu]

**The Liaison.** So strong is the French instinct for suavity that a system of liaison or linking has been evolved: a final consonant is carried over to the next word if the second word begins with a vowel, and is pronounced as the opening consonant of that word instead of as the closing consonant of the syllable in which it occurs.

## EXAMPLES:

*mes amis* [mɛ-za'mi],<sup>1</sup> my friends  
*les épées* [lɛ-ze'pe], the swords  
*il aime* [i-'lɛ:m], he loves  
*cet esprit* [sɛ-tɛs-'pri], this spirit

**The Elision.** Another method of restoring normal syllabication is by the elision, which is the elimination of a final vowel before another word which begins with a vowel. In conversation there are many more elisions than are suggested by the written words, but in spelling the vowel of each of the following little words is regularly elided before another vowel or before mute *h*.

<i>je</i> [ʒə], I	<i>le</i> [lə], the (masc.)
<i>te</i> [tə], thee	<i>la</i> [la], the (fem.)
<i>me</i> [mə], me	<i>de</i> [də], of, from
	<i>si</i> [si], if (only before <i>il</i> , <i>ils</i> , he, they)

## EXAMPLES:

I love, *j'aime* [ʒɛ:m], instead of *je aime*.

the water, *l'eau* [lo], instead of *la eau*.

the man, *l'homme* [lɔm], instead of *le homme*.

if he loves me, *s'il m'aime* [sil-'mɛ:m], instead of *si il me aime*.

Final "mute *e*" is regularly elided before a pause (except in final monosyllables). Thus words like *village*, *rose*, *table*, *rivage*, when isolated or before a pause, end in a consonant sound [vi'la:ʒ, ro:ʒ, tabl, ri'va:ʒ]. In the body of a phrase this final consonant (sometimes two final consonants) would be carried over to a word beginning with a vowel, the final [ə] being suppressed.

the table is ready, *la table est prête* [la ta-ble'prɛ:t].

imaginary realms, *espaces imaginaires*, [ɛspa-simaʒi'nɛ:r].

NOTE.—Liaison and elision are treated in greater detail in Lessons XII. and XIII.

<sup>1</sup> *s* in *liaison*, like *s* between vowels (cf. note 2, p. 19), is pronounced as *z*.

**Stress.** To the Anglo-Saxon ear all syllables in French seem to have the same value. There is no strong stress as in English. It has been well said that a French word is like a series of equally emphasised monosyllables. There is, however, a slight stress, called the Tonic Accent, upon the *last sounded syllable* of a French word.

**EXAMPLES:**

<i>jamais</i> [ʒa'mɛ], never	<i>finir</i> [fi'nir], to finish
<i>berceau</i> [ber'so], cradle	<i>regard</i> [rə'ga:r], glance, look

**Mute Syllables.** Syllables with [ə] are called "mute" syllables and are never accented. Therefore if a word ends in [ə] the *preceding* syllable is regarded as the last "sounded syllable," and receives the stress (even in cases where the [ə] is pronounced).

**EXAMPLES:**


*petite* [pə'tit(ə)], *ballade* [ba'lad(ə)]

Singers should give particular attention to this rule. Since in singing many mute syllables are sounded which would be silent in ordinary speech, there is danger of mistaking the stress whenever such a syllable falls upon the accented beat. Of course, this should never occur. Composers should, and usually do, give a longer, or at least an accented, note to the stressed syllable, but all sin occasionally against this law. One of the most flagrant cases of this kind is the well-known phrase from the Garden Scene in *Faust* (see *musical example*). It is true that Gounod has given a long note to the stressed syllable of *pâle* [pa:lə], but he has thrown the mute ending over to the first beat of the following bar. In such circumstances French singers always *sacrifice the musical accent* of a single measure in favour of an intelligible text, but make up for the momentary lapse by a very definite stress before and after it.



## MUSICAL EXAMPLE:

Faust. GOUNOD.



Sous la pâ - le clar - té . . . Dont l'as - tre  
[su la pa: - lə klar-te . . . dɔ̃ las - trə]  
etc.

A word or syllable may be stressed or unstressed, according to its importance and its position in the phrase. For example: *jamais* (never) may be [ʒa'mɛ] when isolated, but in a little sentence (or sense group) like "never to see her," *ne jamais la voir*, would be [nə-ʒa-mɛ-la-ˈvwaɪr]. Similarly "I love you," *je vous aime* may be [ʒə-vu-ˈzɛɪm] with or without final [ə], with the stressed syllable lengthened according to the composer's fancy, and "I do not love you," *je ne vous aime pas*, may be given by the most obdurate operatic heroine quite simply like a word of six syllables [ʒə-nə-vu-zɛ-mə-ˈpa].

Pronounce the following English words with their French equivalents, noting the difference in stress, both in placing and in weight. The heavier accent of English is indicated by the strong stress sign (ˈ) before the important syllable. Repeat each French word several times in order to equalise the unstressed syllables. Singers must also take care not to change the sound of a French vowel when it is in an unstressed syllable. Note that in the list of English words nearly every vowel becomes [ə] in an unstressed syllable, regardless of the spelling. Contrast this with the transcriptions of the French words.

ENGLISH	FRENCH
opera [ˈɔ-pə-ɪə]	<i>opéra</i> [o-pe-ˈra]
energy [ˈe-ɪ-nə-dʒɪ]	<i>énergie</i> [e-nɛr-ˈʒi]
solitary [ˈsɔ-lɪ-tə-ɪ]	<i>solitaire</i> [so-li-ˈtɛɪr]
liberty [ˈlɪ-bɛ-tɪ]	<i>liberté</i> [li-bɛr-ˈte]
treasure [ˈtre-ɪ-ʒə]	<i>trésor</i> [tre-ˈzɔɪr]
pleasure [ˈple-ɪ-ʒə]	<i>plaisir</i> [plɛ-ˈziɪr]

## REVIEW

1. How are words divided in French? How many syllables has a French word?
2. When a consonant stands in the spelling between two vowels, to which syllable does it belong? What is the general rule for the division of consonant groups?
3. If a word has a prefix, such as "in" or "sub," does such a prefix form an oral syllable?
4. Are consonants which are doubled in the spelling of a word doubled in pronunciation? Is this a strict or merely a general rule?
5. What is "liaison"? "elision"? What is their purpose?
6. What vowel sound is most often elided?
7. How does the accentuation of French differ from that of English?
8. On which syllable does the stress fall in French?
9. If a word ends in "mute e" [ə], does this fact affect the stress?
10. If the vowel [ə] falls upon an accented beat, should the singer stress it? What is the usual procedure?

## LESSON VI

### THE ROUNDED FRONT VOWELS

BESIDES the above designation, Passy calls the three vowels to be considered in this lesson the "abnormal" vowels, because they are produced by a combination of elements which seem at variance with one another. Each of these sounds has the tongue position of a *front* vowel with the lip-rounding of the corresponding *back* vowel.

[y] is the phonetic symbol for a sound which is produced by giving to the high-front vowel [i] the lip-rounding of the high-back vowel [u]. It has no English equivalent.<sup>1</sup> It is used in French words spelled with *u*.

*low.*  
*ii*

#### Exercises (*with mirror*):

1. While sustaining the sound of [i] round the lips to the small opening of [u]. The result should be [y], which is a single sound, and must not be pronounced [iu], or as in the English word "dew."

NOTE.—If the tongue is allowed to move, it will shift to the position belonging properly to the lip rounding, and simple [u] will result. Compare the description of the high-back vowel in Lesson I.

2. Intone [iu, iu, iu, iu], noting the slight movement in the sides of the tongue for [u]. *Prevent* the tongue from moving, but make sure that the lip-rounding is the same as before, and the result will be [iy, iy, iy, iy].

3. "To make assurance doubly sure," intone [iyi, iyi, iyi]. No change takes place in the tongue. The lips round for [y], and then relax, leaving [i] as before.

<sup>1</sup> It is the vowel sound in German words like *üben*, *Blüte*, *Mühle*, etc.

Read the following lists across the page, contrasting [i] and [y] (lip movement only).

laughs (verb), <i>rit</i> [ri]	<i>rue</i> [ry], street
life, <i>vi(e)</i> [vi]	<i>vue</i> [vy], view
worse (adv.), <i>pis</i> [pi]	<i>put</i> [py], could

In the following list contrast [y] and [u] (tongue movement only).

read (past), <i>lut</i> [ly] <i>ii</i>	<i>lou(e)</i> [lu], praises (verb)
known, <i>su</i> [sy]	<i>sous</i> [su], under
thou, <i>tu</i> [ty]	<i>tout</i> [tu], all

[ø] is the phonetic symbol for another sound which does not exist in English.<sup>1</sup> It has the tongue position of [e] (cp. Lesson II.) with the lip-rounding of [o].

**Exercises** (*with mirror*):

1. Intone [eo, eo, eo], watching the mouth opening, and noting at the same time the dropping of the tongue on [o].

2. Intone [eø, eø, eø]. The tongue must be held up in the position for [e], but the mouth opening must remain that of [o] in the change from [e] to [ø].

RULE 1. [ø] is used in words written with *eu* or *æu*,

- (1) final, or followed by silent final consonants,
- (2) followed by a mute syllable beginning with *s* or *t*,
- (3) in open syllables (syllables ending in a vowel).

In the following lists contrast [e] and [ø] (no change in tongue).

meadow, <i>pré</i> [pre]	<i>peu</i> [pø], little, few
wheat, <i>blé</i> [ble]	<i>bleu</i> [blø], blue
fairy, <i>fée</i> [fe]	<i>feu</i> [fø], fire

RULE 2. When *eu* or *æu* are followed by a mute syllable (*not* beginning with *s* or *t*), or by a *pronounced* consonant in the same syllable, the sound used is symbolised by [œ].

[œ] has the tongue position of [ɛ] (*see* Lesson II.) and the lip-rounding of [ɔ].

<sup>1</sup> Its German counterpart is the vowel sound in *schön*, *König*.



**Exercises** (*with mirror*):

1. Intone [ɛɔ, ɛɔ, ɛɔ], watching the mouth opening (particularly the lower lip), and noting the change in tongue position between [ɛ] and [ɔ].

2. Intone [œœ, œœ, œœ], keeping the tongue up in the position of [ɛ], but pushing down the lower lip and spreading it very definitely for [œ].

In the following lists contrast [ɛ] and [œ] (lip movement only).

my (pl.), <i>mes</i> [mɛ]	<i>meurt</i> [mœʁ], dies (3rd person)
peace, <i>paix</i> [pɛ]	<i>peur</i> [pœʁ], fear
the (pl.), <i>les</i> [lɛ]	<i>leur</i> [lœʁ], their

In the following list change from [œ] to [ɔ], with no movement of the lips; only the tongue is moved.

heart, <i>cœur</i> [kœʁ]	<i>corps</i> [kɔʁ], body
sister, <i>sœur</i> [sœʁ]	<i>sort</i> [sɔʁ], fate, destiny
odour, <i>odeur</i> [o'dœʁ]	<i>ô dors</i> [o'dɔʁ], oh sleep!
	(imperative)

Since the sounds described in this lesson do not exist in English, they must be carefully practised under competent supervision. The directions given may be thus summarised:

- [i] with lip-rounding of [u] = [y]
- [e] with lip-rounding of [o] = [ø]
- [ɛ] with lip-rounding of [ɔ] = [œ]

**ADDITIONAL EXAMPLES:**

wall, <i>mur</i> [myʁ]	<i>vœu</i> [vø], vow
moon, <i>lune</i> [lyn]	<i>nœud</i> [nø], knot
pure, <i>pur</i> [pyʁ]	<i>heureux</i> <sup>1</sup> [œʁø], happy (masc.)

<sup>1</sup> Three pronunciations of *heureux* (fem. *heureuse*) are given in the *Dict. Phon.*, [øʁø(:)z, œʁø(:)z, əʁø(:)z]. Of these [œʁø(:)z] is preferred, and is the most usual pronunciation. The French dislike two close vowels in immediate succession, and it is very difficult to close the first vowel as completely as the second, because the second receives the stress.

more, <i>plus</i> [ply]	<i>heureuse</i> [œ'rø:z], happy (fem.)
	<i>jeune</i> [ʒœn], young
	<i>heure</i> [œ:r], hour
	<i>fleur</i> [flœ:r], flower
	<i>seul</i> [sœl], alone

## REVIEW

## Questions in Phonetics.

1. Why have [y], [ø] and [œ] been called the "abnormal" vowels?
2. Has [y] an English equivalent? Give three words with [y] and write them phonetically.
3. What is the tongue position of [ø]? In what way does it differ from that of [e]? Give three words with [ø], and write them phonetically.
4. How does [ø] differ from [œ]? In words with written *eu* or *œu*, how can you tell whether [ø] or [œ] is used? Give three words with [œ], and write them phonetically.
5. Does the tongue move in changing from [i] to [y] and back to [i]? If the tongue is allowed to move in the change from [i] to [y], what will be the result?
6. What is the difference in mouth opening between [y] and [ø]? between [ø] and [œ]? Which is the more open vowel, [ø] or [œ]?

# Marygrove College School of Music

## LESSON VII

### THE NASAL VOWELS: [œ, ɛ̃, ã, ɔ̃]

THE nasal vowels are produced by lowering the soft palate so that the breath passes simultaneously through nose and mouth. In singing it is usually sufficient to direct the thought to an increased breath pressure in the post-nasal cavities. There must never be contraction of any sort. Pupils under supervision of a competent teacher may practise alternating the "oral" and the corresponding nasal vowel on one breath, taking great care to keep the jaw relaxed, and remembering that the vowels must not be moved from their forward position in the mouth.<sup>1</sup>

Any vowel which is followed immediately in the same syllable by written *n* or *m* has one of the four nasal sounds. In such cases the *n* or *m* is *never pronounced*. If the following word begins with a vowel the *n* is sometimes sounded as the opening consonant of the second word, but never as the closing consonant of the word (or syllable) in which it occurs.

The nasal vowels do not exist in standard English, nor do the nasal consonants of words like "sang, sung," exist in French. In order to avoid adding a consonant to a nasal vowel practise with a mirror, leaving the mouth open after the nasal vowel until the tone has ceased. In cases when the nasal vowel is followed by another syllable, as in *infini*, *tombeau*, try to keep the sensation of the nasal adjustment unchanged until the following consonant is

<sup>1</sup> Students who cannot nasalise readily may try the following simple exercise: Sound the oral vowel [ɑ] in its correct position; stop the tone, and inhale with the mouth open. The veil of the palate will be felt to drop. Then repeat the vowel.

actually pronounced. The phonetic sign of nasality is the "tilde" (˜) above the vowel.

Before practising [œ̃] students may profitably recall (from the description in Lesson VI.) that [œ] has the tongue position of [ɛ], but the deep mouth opening of [ɔ]. In its nasalised form singers are inclined to lower and spread this sound too much. They should keep their attention fixed upon the high point of resonance which may be felt in every vowel.<sup>1</sup>

[œ̃] is spelled *um* or *un*.

#### MODEL WORDS:

<i>humble</i> [œ̃:bl], humble	<i>chacun</i> [ʃa'kœ̃], each one
<i>lundi</i> [lœ̃'di], Monday	<i>parfum</i> [par'fœ̃], perfume

As heard in ordinary speech, [ɛ̃] is a sound resembling a nasal form of the English vowel in "sand." As such it is an impossibly ugly sound for singing, especially in the high range, and French singers open and darken it a little by lowering the tongue towards [a].

[ɛ̃] is spelled as follows:

*in* and *im* as in *vin* [vɛ̃], wine, *timbre* [tɛ̃:br], stamp  
*yn* and *ym* as in *lynx* [lɛ̃:ks], lynx, *nymph* [nɛ̃:f], nymph  
*ein* and *eim* as in *sein* [sɛ̃], breast, *Rheims* [rɛ̃:s], Rheims  
*ain* and *aim* as in *main* [mɛ̃], hand, *faim* [fɛ̃], hunger

When nasalised, [a] is slightly raised towards [ɔ]—the merest shading, lest [ã] become confounded with the still darker [ɔ̃].<sup>2</sup> Singers must remember that the variations

<sup>1</sup> In actual practice the French slightly change the character of the vowel when nasalising, although a good French singer takes care not to shift it to the back of the mouth, and avoids *over-nasalising*, which pinches and destroys the beauty of the tone. In *Petite Phonétique Comparée*, p. 104, Passy transcribes the nasal vowels with "modifiers" [ɛ̃ɹ, ɑ̃ɹ, ɔ̃ɹ, etc.], showing the variations described in this lesson.

<sup>2</sup> In the writer's youth the shading of [ã] towards the darker vowel was regarded as "a very French fault"! It has since become the standard, but requires discretion. Passy comments upon the carelessness of speakers who pronounce *les cheveux blancs*, "white hair," like *les cheveux blonds* (*Petite Phonétique Comparée*, p. 105).



indicated are of the slightest, indeed that the nasalising itself is no more than a colouring given to the vowel.

The sound [ã] is spelled *am*, *an*, *em*, *en*.

#### MODEL WORDS:

*dans* [dã], in, into

*dent* [dã], tooth

*lampe* [lã:p], lamp

*sang* [sã], blood

*sans* [sã], without

*champ* [ʃã], field

*chant* [ʃã], singing, song

*enfant* [ã'fã], child

*blanc* [blã], white (masc.)

*blanche* [blã:f], white (fem.)

In the nasalised [ɔ̃] the French desire a strong tincture of [o]. This is obtained by raising the tongue slightly towards the [o] position.

[ɔ̃] is spelled *om* and *on*.

#### MODEL WORDS:

*mon* [mɔ̃], my (masc.)

*monde* [mɔ̃:d], world

*songe* [sɔ̃:ʒ], dream

*fond* [fɔ̃], bottom, depth

*ombre* [ɔ̃:br], shadow

*tombeau* [tɔ̃:bo], tomb

**Exception.** Written *ien* is not pronounced with [ã], but with [ɛ̃]. In speech the short preceding [i] has been accelerated until it has become the fricative consonant [j] (the consonant sound in "you"), but many a singer who is tempted to stiffen the jaw on [j] may produce a better tone by thinking of *ien* as a diphthong [iɛ̃]. In either case [ɛ̃] is stressed and the preceding sound (consonant or vowel) is extremely short.

#### MODEL WORDS:

*chien* [ʃjɛ̃], dog

*bien* [bjɛ̃], well

*mien* [mjɛ̃], mine (masc.)

*tien* [tjɛ̃], thine (masc.)

**Important Note.** Since "double" consonants count as one (see Lesson V.), the French vowels followed by written *mm* or *nn* are *not* nasalised: the first *m* or *n* is ignored and the vowel opened.

## NASALS

*le nom* [lə'nɔ̃], the name*le don* [lə'dɔ̃], the gift*bon* [bɔ̃], good (masc.)*ancien* [ɑ̃'sjɛ̃], ancient (masc.)

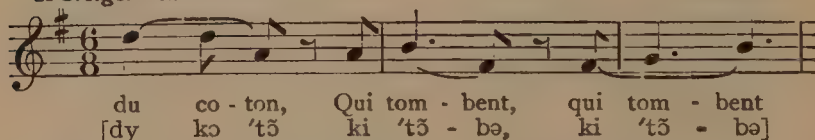
## OPEN VOWELS

*nommer* [nɔ'me], to name*donner* [dɔ'ne], to give*bonne* [bɔn], good (fem.)*ancienne* [ɑ̃'sjɛn], ancient  
(fem.)

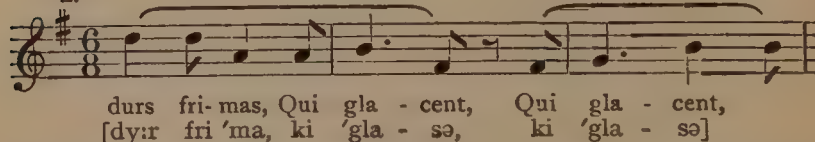
**Important Note** (with musical example). Singers need to remember that when a note is given for the silent verbal termination *ent* (pres. ind. 3rd pers. plural, cp. Part Two, Lesson VI.) it is sung not as a nasal vowel, but as final "mute *e*."

Il Neige.—1.

BEMBERG.



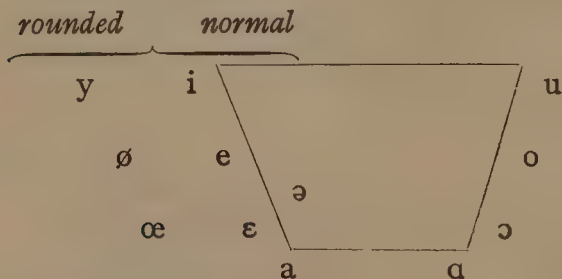
2.



Students are now prepared to complete the French vowel table as shown below.<sup>1</sup>

## FRONT VOWELS

## BACK VOWELS



## NASAL VOWELS

œ̃ ɛ̃ ɑ̃ ɔ̃

<sup>1</sup> This arrangement of the French vowel scale is approximately that of Professor William Tilly.

## REVIEW

## Questions in Phonetics.

1. How is an "oral" vowel nasalised?
2. How many nasal vowels are there in French? What are their phonetic symbols? In ordinary spelling, what is the indication of a nasal vowel? Are vowels followed by *mm* or *nn* in the spelling nasalised? Give a reason for your answer.
3. Do nasal vowels exist in English?
4. Write phonetically four words with [ɛ̃], two words with [œ̃], and five words with [ɑ̃].
5. Write phonetically *chien*, *bien*, *bonne*, *donner*.
6. What is the pronunciation of the verbal termination *ent*?

## Questions in Diction.

1. Does a nasal vowel retain the front placement of the corresponding oral vowel? In what way do the French change the character of the nasal vowel itself when nasalising?
2. As heard in ordinary French speech, is [ɛ̃] a favourable vowel for singing? What change is usually made in [ɛ̃] for singing?
3. What undesirable change are singers inclined to make in [œ̃]?
4. Should nasalising give an extreme, or only a slight, colouring to the vowel in French?
5. How may the singer avoid pronouncing a nasal consonant (*n* or *m*) after a nasal vowel?
6. What is the result of *over-nasalising*?

NOTE.—At this point students should take up Lessons I.–III. in Part II. This will give an opportunity for a practical application of the phonetic knowledge acquired, and facilitate its assimilation. While approaching the language from a different standpoint the more difficult vowel sounds may be perfected by short periods of daily practice.

## LESSON VIII

### THE SEMI-VOWELS

It has been stated that a French word has as many syllables as vowel sounds<sup>1</sup> (cp. Lesson V.). There are, however, words in which two vowels come together, and many such words receive a different treatment in conversation from that which is customary in formal speech and song.

The French make every effort to preserve an even succession of syllables and to begin each syllable with a consonant. They link one word with another, elide a few awkward vowels and, as some vowels and consonants are quite closely related and may be easily merged, they unconsciously and instinctively rid themselves of an extra vowel in certain syllables by accelerating it to the corresponding consonant. Thus *Dieu* (God) has progressed in rapid speech from a diphthong [diø] to [djø], and *lion* from [liõ] to [ljõ]. The following experiment will make this point quite clear.

Let the student pronounce [iu, iu, iu, iu, iu, etc.] with short [i] and stressed [u]. If the speed is gradually increased, he will soon find that instead of saying [iu] he is saying [ju]. Then let him try [yi, yi, yi, yi, yi], and as his speed increases he will realize that tongue and lip do not arrive at the tense position of [y] quickly enough for a transitional sound, and that in place of a distinct [y] he has developed a sound of consonantal character—a weak fricative. The French regard this compromise “semi-vowel” as legitimate, and in books dealing exclusively

<sup>1</sup> Passy, *Les Sons du Français*, p. 59.



with *spoken* French it is listed as a consonant with the phonetic symbol [ɥ]. The same relation and exchange exist between [u] and [w].

NOTE.—“Semi-vowels” exist in English. In words like “senior” [ˈsiːnjə], “filial” [ˈfɪljəl], “suave” [sweɪv], “language” [ˈlæŋɡwɪdʒ], transitional vowels are replaced by consonant sounds quite in the French manner.

**Production of [ɥ].** It is suggested that students review the exercises given in Lesson VI. for the pronunciation of [y]. For those who have learned to produce a perfect [y], the easiest approach to [ɥ] is along the line of its natural evolution: as a variation of [y] resulting from speed. Unless singers when pronouncing [ɥ] strive for the tense lips and high tongue position of [y], they will inevitably produce [u] instead of [ɥ]; they will say [ui] or [wi] instead of [ɥi], rounding the lips but leaving the tongue too loose. Students are therefore urged to practise (at first slowly, then rapidly) [yi]. If lips and tongue are correctly shaped at the start, [yi] is quite simple, and speed will change [y] into the semi-vowel (or “semi-consonant”) [ɥ]. After practising [ɥi, ɥi], try the same combination with different consonants [bɥi, pɥi, vɥi, fɥi, nɥi, etc.]. Listen acutely to the result, for a student who finds that he is saying [bui, pui] instead of [bɥi, etc.], must return to the slow repetition of [yi], until his tongue keeps a relatively high and forward position on [ɥ] even in rapid utterance.

For students needing a more definite description there is the approach through the consonant [j] as in “yet” [jeɪt]. *Sustain the sound of [j]* and round the lips to an *extremely small* opening (about half the size of the opening for [u]). This will change the sound of [j] to [ɥ].

#### MODEL WORDS:

*lui* [lɥi], him

*puis* [pɥi], then

*la nuit* [la ˈnɥi], the night

*le bruit* [lə ˈbrɥi], the noise

**RULE.**—When in ordinary spelling a vowel is preceded by *i*, *y*, *o*, or *ou*, these preceding vowels take on a consonantal character when initial or when preceded by only one consonant.

**EXAMPLES:**

<i>oui</i> [wi], yes,	but <i>plier</i> [pli-'e], to bend
<i>diamant</i> [dja'mā], diamond,	but <i>prier</i> [pri-'e], to pray
<i>nuage</i> [nqa:ʒ], cloud,	but <i>cruelle</i> [kry'el], cruel

There are, however, three written combinations whose pronunciation is not affected by the number of preceding consonants. These are *ui*, *oi*, *ieu*. *ui* remains [ɥi] in formal speech and even in singing, probably because of the physical difficulty in producing a genuine [y] in quick transition to another sound. *Fui* ("fled") is [fɥi], and *fruit* is [fruɥi].

The digraph *oi* is regularly [wa]<sup>1</sup> (through acceleration of the diphthong [ua]); *oin* (its nasalised form) being [wɛ̃].

**MODEL WORDS:**

<i>loi</i> [lwa], law	<i>soir</i> [swa:r], evening
<i>moi</i> [mwa], me	<i>voix</i> [vwa], voice
<i>moins</i> [mwɛ̃], less	<i>étoile</i> [e'twal], star
<i>loin</i> [lwɛ̃], far	<i>oiseau</i> [wa'zo], bird

**Exception.** When *oi* is preceded by *r* and also when it has the circumflex accent it is pronounced with the darker sound of [ɑ].<sup>1</sup>

**EXAMPLES:**

<i>cloître</i> [klwa:tr], cloister	<i>roi</i> [rwa], king
<i>croître</i> [krwa:tr], to grow	<i>trois</i> [trwa], three

If *oi* is preceded by consonant groups which are difficult to combine with [w], such as [cr, dr, fr, tr, bl, cl, gl, pl], singers should treat *oi* as a diphthong and use in place of [w] a very light and rapid [u], e.g.:

<i>croire</i> [kruɑ:r], to believe	<i>croix</i> [kruɑ], cross
<i>gloire</i> [gluɑ:r], glory	<i>froid</i> [fruɑ], cold

<sup>1</sup> The line of demarcation is not sharply drawn between [wa] and [wɑ]. For many words usage varies.

Also in the following words:

*bois* [bwa], wood

*pois* [pwa], pea

*mois* [mwa], month

*noix* [nwa], nut

Written *ieu* is [iø] or [jø].

## MODEL WORDS:

*dieu* [djø], God

*pieux* [pjø], pious

*cieux* [sjø], heavens

*mieux* [mjø], better (adv.)

The first sound in these combinations (whether treated as a "semi-vowel" or as a "semi-consonant") must be very rapidly passed over, the second sound occupying the full duration of the syllable—or note.

In singing rapid passages it is often possible to give to the "semi-vowel" the consonant quality which it receives in conversation; but in sustained singing a diphthong is often preferred as smoother and more easily executed. Singers must be guided by circumstances (pitch, colour, the phrase in which the word occurs, etc.) in deciding whether to regard the rapid transitional sound in words like *dieu*, *pieux*, *moi*, *loin*, etc., as a semi-vowel or as a consonant.<sup>1</sup> Sometimes two notes are given to some of these combinations, necessitating two normal vowels.

## EXAMPLES:

*suavité* [sy-a-vi-te] instead of [sɥa-vi-'te]

(*Romance*, Debussy)

*inquiète* [ẽ-ki-'ɛ:t(ə)] ,, [ẽ-kjɛ:t(ə)]

(*Haï luli*, Coquard)

*défiance* [de-fi-ã:s(ə)] ,, [de-fjã:s(ə)]

(Aria: *La Juive*, Halévy)

*tuer* [ty-e] ,, [tɥe]

(*Carmen*, Bizet)

*mariage* [ma-ri-'a:ʒ(ə)] ,, [marja:ʒ(ə)]

(*Carmen*, Bizet)

<sup>1</sup> Quite recently a young American singer studying in Paris was directed to sing (in the old air *Bois épais*) the word *bois* with two distinct vowel sounds on one note: [bua] instead of [bwa].

The two sounds in *oi*, *ui*, *ieu*, should never be separated, but the following exceptions are found:

*radieux* [ra-di-ø] instead of [ra'djø]  
(*Faust*, Gounod)

*mélodieuse* [me-lø-di-ø:z] „ [melo'djø:z]  
(*Hérodiade*, Massenet)

*ruine* [ry-'i:-nə] „ ['rui:nə]  
(*Contes d'Hoffmann*, Offenbach)

*y* = *ii*

## REVIEW

### Questions in Phonetics.

1. What is a semi-vowel? Which semi-vowels exist in English?
2. Which three consonant sounds are often called semi-vowels? Give their phonetic symbols and their ordinary spelling.
3. Describe the production of [ɥ].
4. If *ui* is preceded by two consonants, is [y] changed to [ɥ]? Give three words with [ɥ], and write them phonetically.
5. Give four words with [wa] and two words with [wa], and explain why the latter are so pronounced.
6. Write the following words phonetically: *lieu*, *mémoire*, *mai*, *suis*.

### Questions in Diction.

1. What general difference is made in the treatment of a French semi-vowel in singing from that in conversation? What is the reason for this difference? Is the treatment of a French semi-vowel in singing always the same? Explain.
2. If the digraph *oi* is preceded by a consonant group which makes difficult the ordinary pronunciation [wa], what is the best procedure?
3. Do *ui*, *oi*, *ieu*, lose their diphthongal character if melodically divided upon two notes?

NOTE.—While practising the semi-vowels, students may profitably continue the study of Part II.

## LESSON IX

### CONSONANTS

**General Remarks.** All French consonants differ somewhat from their English counterparts in that they are more energetically pronounced. They seem more favourable to good singing, for the voiced consonants are more resonant, and others are produced crisply with the minimum expenditure of breath. All changes are vigorous, and whenever possible the position of the following vowel sound is prepared during or even before the consonant articulation. (When the French sing or say [bu] or [tʰur] the lips are protruded for the vowel while *b* or *t* is being pronounced, sometimes even during the preceding word!) Since consonants either propel or check the sound of the vowel, they must, in the interests of good singing no less than of good speech, be not only exact but delicate and dexterous. A slow or clumsy consonant will ruin the following vowel and, by spoiling his initial "attack," may destroy a singer's vocal comfort throughout the entire phrase.

The consonants may be classed primarily as "voiced" or "voiceless." The same motion of the lips produces [p] *without* and [b] *with* voice; the same tongue movement is [d] with voice, but without it is [t], etc. Since every consonant motion can be made with or without voice, every "voiced" consonant has a "voiceless" counterpart, although not always present in the same language. For example, the voiceless form of [j] (the consonant in "you") is not used in French, but it is the German consonant sound in *ich* [ç]. In French speech [l, r] (and sometimes [m]) are unvoiced after another consonant at the end of words like *table* [tabl̥], *être* [ɛːtr̥], etc., but *not in singing*. Students must, however, note the difference



between final syllables such as *ple*, *ble*, *tre*, etc., in French and English. Words like "impossible," "terrible," which have syllabic [l] in English have in singing a final syllable with obscure [ə]: ['pi:pl] becomes ['pi:pəl]. If a note is given for the final mute syllable, the French do not sing [pəl] but [plə], pronouncing [p] and [l] separately and distinctly even when no provision is made for a final [ə].

Except the rule for unvoiced [l, r, m] (*which does not apply to singing*), consonants are always strong at the end of words. In English a final [z] or [b] or [v] is partially unvoiced.<sup>1</sup> "Rose" begins strongly in English, but in French it ends strongly with a [z] so completely voiced as to suggest a final [ə]. Pronounce the following words with energetic final consonants.

*robe* [rɒb], dress  
*barbe* [barb], beard  
*bague* [bag], ring  
*soif* [swaf], thirst

*rêve* [rɛ:v], dream  
*couronne* [ku'rɒn], crown  
*garde* [gard], guard  
*brise* [bri:z], breeze

Another important difference requiring attention and careful practice is in the treatment of some of the voiceless consonants before a vowel. In English [p, t, k] in "Paris," "tea," "calm," are accompanied by a slight escape of breath which would be incorrect in French.<sup>2</sup>

Practise these words with their French equivalents:

Paris ['pʰæris]  
 tea [tʰi:]  
 calm [kʰɑ:m]

*Paris* [pa'ri]  
*thé*<sup>3</sup> [te]  
*calme* [kalm]

<sup>1</sup> A consonant is partially unvoiced when the vocal chords cease to vibrate before the sound ends. In English the final [z] of "rose" is voiced only at the beginning, whereas in French the vocal chords continue to vibrate a little even after the consonant has ceased.

<sup>2</sup> It is often helpful to practise the French [k] with a [g] in mind. The subconscious effect of the voiced [g] does much towards producing a [k] without the superfluous breath.

<sup>3</sup> It is "an irony in spelling" that *t* in *thé*, though followed by *h*, is quite unaspirated, while in the English word "tea" the escape of breath is noticeable.

**The Nasal Consonants.** Except in the energetic pronunciation already noted, French [m] is the same as in the English word "mine."

French [n] differs from English [n] in that the tongue tip is pressed against the *edges* of the upper teeth, and *shows between the teeth*. Practise French and English [n] alternately with a mirror, noting the difference in position.

[ɲ] has no English equivalent. It is the "palatal n" (so-called) of Italian in words like *signor*. The tip of the tongue remains against the lower teeth, while the front of the tongue is raised and pressed against the hard palate. It is as if the final sound of the English "sang," "sung," were pronounced with the *front* instead of with the back of the tongue. Lift the tongue to the correct position, and then try to pronounce the English word "onion" without allowing the tip of the tongue to rise, reducing the English double sound to a single articulation.

NOTE.—The English double sound is [nj], "onion" = [ʼʌnjən].

Pronounce the following words carefully, pausing before the syllable that begins with *gn* in order to make sure of the correct tongue position for [ɲ]. When [ɲ] is final, try to make the release as swift and unnoticeable as possible.

*compagnon* [kɔ̃ˈpaˈɲɔ̃], companion

*agneau* [aˈɲo], lamb

*magnifique* [maɲiˈfi:k], magnificent

*campagne* [kɑ̃ˈpaɲ], country

*cygne* [siːɲ], swan

*éloigner* [elwaˈɲe], to remove

**The Plosives (or Stops)** [bp, dt, gk]. The passage of the air is closed for an instant at a given point, then opened as if with a slight explosion. For [b] and [p] the closure is made with the lips, for [d] and [t] with the tip of the tongue, and for [g] and [k] with the back of the tongue.

[b] is fully voiced in French, [p], as noted above, is not accompanied by breath. Both [b] and [p] sound more vigorous and brilliant than the corresponding English sounds.

Practise with various vowels the English [p<sup>hi</sup>:, p<sup>he</sup>ɾ, p<sup>h</sup>ɑ, p<sup>h</sup>ou, p<sup>h</sup>u:], then the French [pi, pe, pa, po, pu].

[d] and [t] are distinctly different from the English sounds because, instead of the tip of the tongue being pressed against the gums as in English, it is pressed against the upper teeth, so low as to show between the teeth. In addition to this important difference it must be remembered that [t] before a vowel is not followed by breath. Practise both English and French [d] and [t] with a mirror, alternating and noting the difference in placing and sound. Combine with various vowels [t<sup>hi</sup>, ti; t<sup>h</sup>ɑ, ta; t<sup>h</sup>u, tu, etc.].

[g] and [k] are the same as in English, except that [k] before a vowel is not accompanied by breath.

**Practical Suggestion.** It is better for singers to keep out of their consciousness the back production of [g] and [k]. If students practise [gi, ki, ga, ka, etc.], with the mind fixed upon the action of the organs the *vowel* may easily slip from its front position. If, instead of this, singers will think exclusively of attaching the consonant to the vowel, keeping their thought upon the *point of resonance in the vowel*, they will escape both a "throaty" tone and a heavy consonant.

The "lateral" consonant [l] is so called because, while the tip of the tongue is pressed against the teeth (not against the gums as in English), the breath escapes at the sides of the tongue. A good French [l] is pronounced with the back of the tongue low and, in singing, with a finely-pointed tip.

Pronounce the word "lily," noting in a mirror the position of the tongue. Practise pronouncing the same word with the tongue tip farther forward (as for [d, t]). Do not

allow the tongue tip to thicken, and combine [l] with different vowels [li, le, la, lo, lu, lɛ, etc.].

The trilled [r]. The pure lingual trill, made with the tip of the tongue, is used exclusively in singing. Authorities are unanimous upon this point, and students are warned against the uvular trill which, once acquired, is difficult to discard. The lingual trill is permissible in speech as well as in singing.<sup>1</sup> In English *r* is usually untrilled [ɹ].

**Exercise.** (Among many exercises for trilling, the following is simplest for the beginner.) Alternate the syllables [bə, də] or [tə, də] with increasing speed until they may be easily substituted, as follows: [bə, də, be, dɔ, bri, bre, brə, bro, bru; tə, də, tɔ, dɔ, tri, tre, trə, tro, tru].

As soon as [r] can be trilled with the help of another consonant, practise the following words, trilling the [r] separately. After this the single initial [r] will be comparatively easy: *ca-r, cœu-r, pou-r tou-r, jou-r, soi-r* [ka:r, kœ:r, pur, tur, zur, swa:r].

**The Fricatives** (so called because two of the organs of speech are so approximated that the passage of air causes friction). They are [vf, zs, ʒʃ, j, ɥ, w, (h)].

[v] is fully voiced in French. Its voiceless companion [f] is like the corresponding English sound, except for the energy that characterises all French consonants.

[z] and its voiceless mate [s] are also like the same English sounds.

[ʒ], as already explained (see Lesson I., p. 10, note 2), is the same as the consonant sound in "azure," and [ʃ] (see Lesson II., p. 13, note 3) is the consonant sound in "shoe."

[j] is the consonant sound in "you."

<sup>1</sup> Although in the larger cities of France the palatal trill [ʀ] or the untrilled uvular sound are used in ordinary speech, Passy states in *Sons du Français*, pp. 98, 99, that the lingual trill [r] is preferred not only by singers but by orators and actors as "more resonant . . . and less fatiguing for the throat."



[ɥ] is a [j] with lip-rounding (*see Lesson VIII., p. 41*).

For [w] the lips are rounded more energetically, otherwise it does not differ from the English sound in "wit."

The production of [h] is the same as the corresponding English consonant, but [h] is not *regularly* sounded in French except in certain exclamations (*see Lesson X., pp. 53, 54*).

## REVIEW

### Questions in Phonetics.

1. What primary classification applies equally to all consonants?
2. Does each language contain a "voiceless" form of every "voiced" consonant?
3. What is the general difference between the pronunciation of French and English consonants?
4. How does the French treatment of final syllables like *ble, ple*, etc., differ from that of equivalent English finals?
5. What general difference exists between final consonant sounds in French and English? Explain and give examples.
6. When does French [k] differ from [k] in English?
7. What is the difference between [d, t, l] in French and English?
8. Give five consonant sounds which are practically the same in English and French.
9. Describe the production of [ɲ], and point out two details in which it differs from [nj] in "onion."
10. Give the phonetic symbols of the fricative consonants, and explain why they are called "fricative."

### Questions in Diction.

1. Why do the French consonants seem favourable to good singing?
2. Why should consonant articulations be rapid rather than slow?
3. Explain a possible result of the inexact or clumsy production of consonants.
4. Why is it sometimes helpful to think of [g] when pronouncing the French [k]? Is it advisable to think of the action of the speech organs when practising [g] or [k]? Give reasons for your answer.



## LESSON X

### CONSONANT SOUNDS AND SPELLING

HAVING learned to produce the French consonant sounds correctly, the student's next necessity is to recognise their relation to the current spelling of the language. There are many phonetic symbols which do not differ from the letters of the alphabet as ordinarily employed: *b, p, v, f, l, m, n, z, s*, may often be used interchangeably, in phonetic transcription or in spelling—often, but not invariably. For example, a final *b* in spelling (as in *aplomb*) stands for no sound at all in modern French. This is the case with most final consonants, so that it is easier to mention the few which are pronounced than to enumerate those which are silent.

The letter *r* always calls for pronounced [r] except in the ending *er* (see Lesson II.). Single final *c, f, l*, are frequently sounded, *l* being always sounded in the terminations *al, el, ol, eul*, but irregular in final *il* and *ul*.

Words with final consonants sounded: *lac, avec, chef, cheval, seul, exil, jour, pour, retour, amour, cœur, soir, venir*.

NOTE.—The two words *bœuf* ("ox") and *œuf* ("egg") are [bœf] and [œf], but the plural, *bœufs* and *œufs*, are [bø] and [ø].

The following rules will be found useful for reference until the student's practice enables him to remember them.

*c* in the spelling calls for either [k, s] (or [g]).<sup>1</sup> It is [k] if the consonant is followed by *a, o, or u*. It is [s] if the consonant is followed by *e or i*.

<sup>1</sup> The word *second* is pronounced [sə'gɔ̃]—and this applies to its derivatives *secondaire*, etc.

Final *c* (if pronounced) will be [k], also *c* before another consonant.

EXAMPLES:

*cou* [ku], *lac* [lak], *action* [ak'sjɔ̃]; *scène* [sɛ:n], *cieux* [sjø]  
*ç* (with the cedilla) will be found when [s] instead of [k] is required before *a*, *o*, *u*. Thus *leçon* ("lesson") is not [lə'kɔ̃], but [lə'sɔ̃]; and *garçon* ("boy") is [gar'sɔ̃].

*cc* is [k] before *a*, *o*, *u*, or a consonant, according to the rule for single *c*, but before *e*, *i*, it is [ks] as in English.

EXAMPLES:

*accabler* [akɑ'ble], to crush,      *accident* [aksi'dɑ̃]

*ch* before a vowel is normally [ʃ].

EXAMPLES:

*chien* [ʃjɛ̃], *cheval* [ʃə'val], *chagrin* [ʃa'grɛ̃], *chez* [ʃe],  
*chose* [ʃo:z].

*Exception.* In many words derived from other languages *ch* is [k].

EXAMPLES: *écho* [e'ko], *Bacchus* [ba'kys], *orchestre* [ɔr-'kestr], *lichen* [li'ken], *chaos* [kao], *archangel* [ar'kɑ̃:ʒ], *Christ* [krist], *chrétien* [kre'tjɛ̃] ("Christian"), and many others.

But there are also many such borrowed words in which it keeps the regular sound [ʃ].

EXAMPLES: *Psyché* [psi'ʃe], *chimère* [ʃi'mɛ:r] ("chimera"),  
*Chérubin* [ʃery'bɛ̃] (but *Chérubini* is [kerybini]).

*g* in the spelling calls for [g] or [ʒ]. It is [g] before *a*, *o*, *u*, or a consonant (except *n*. See [ɲ]). It is [ʒ] before *e*, *i*, or *y*.

EXAMPLES:

*grand* [grɑ̃], large  
*gloire* [glwa:r], glory  
*gant* [gɑ̃], glove  
*goût* [gu], taste

*ange* [ɑ̃:ʒ], angel  
*page* [pa:ʒ], page  
*geler* [ʒə'le], to freeze  
*neige* [nɛ:ʒ], snow

Written *e* between *g* and *a*, *o*, or *u*, is silent, and serves simply to indicate a preceding [ʒ].

EXAMPLES: *pigeon*, [pi'ʒɔ̃], *vengeance* [vɑ̃'ʒɑ̃s].

Written *u* between *g* and *e* or *i* is also silent, indicating simply the "hard" [g] instead of [ʒ].

EXAMPLES:

*guitare* [gi'ta:r], guitar

*guerre* [gɛ:r], war

*guère* [gɛ:r], scarcely

*guérir* [ge'ri:r], to cure

1. There are a few words (of little use to the singer) in which written *gu* is pronounced [gʷ], such as *aiguille* [e'gʷi:j], needle.

2. There are a few "learned" or foreign words in which *gu* before *a* means [gw], such as *guano*, *lingual* [gwa'no, lɛ̃'gwal].

*gg* remains [g] before *a*, *o*, *u*, or a consonant, but before *e* becomes [gʒ].

EXAMPLES: *suggestion* [sygʒɛs'tjɔ̃], *suggestif* [sygʒɛs'tif].

*gn* in modern spelling means ordinarily the single consonant sound [ɲ] (see Lesson IX.). In a very few words (most of them of no interest to singers) *g* keeps its separate sound before *n*.

EXAMPLES:

*vigne* [vi:ɲ], vine

*gnome* [ɡno:m]

*montagne* [mɔ̃'taɲ], mountain

*magnificat* [magnifi'kat]

*peigner* [pe'ɲe], to comb

Except in exclamations such as *Aha!*, *Oho!*, *Hé!*, *Halte!*, etc., and in the dialectal pronunciations of certain provinces the sound of *h* is not indicated in the spelling of French words. After a consonant in words like *théâtre* [teɑ̃tr] written *h* is merely a useless relic of past ages. In words like *trahison* ("betrayal"), pronounced [tra'i'zɔ̃], not [trɛzɔ̃], it serves to separate vowels which in combination indicate a single sound.

Words with initial *h* are divided into two classes: those

with "mute" and those with "aspirate" *h*. Mute *h* is treated as non-existent, and elisions and liaisons are made as if it were not there. Aspirate *h* is as silent under ordinary conditions as the mute *h*, but no elisions or liaisons are made.

"Mute *h*": *l'homme* [lɔ̃m], the man.

"Aspirate *h*": *le héros* [lə e'ʁo], the hero.

The safest procedure for the student at this stage of experience is to leave *h* entirely unpronounced (except in the exclamations noted) and to look up any word with initial *h* in the dictionary before deciding the question of liaison.<sup>1</sup>

*j* in the spelling of words always calls for [ʒ] (the consonant in "azure").

EXAMPLES: *joli* [ʒɔ'li], *juste* [ʒyst], *jardin* [ʒar'dɛ̃], garden.

*j* must never be pronounced as in "justice" (English [ˈdʒʌstɪs], French [ʒys'tis]).

*l*, as already noted, is irregular in the terminations *il* and *ul*. The singer must remember the following useful words:

*péril* [pe'ril], peril

*cil* [sil], eyelash

*avril* [a'vril], April

*fusi*(l) [fyzi], gun

*sourci*(l) [sursi], eyebrow

*genti*(l) [ʒãti], nice (masc.)

The so-called "liquid *l*" or "*l mouillée*" of Southern France and Switzerland has been replaced in standard French by a simple [j] (the consonant in "you"). This [j] is used when *il* or *ill* is preceded by another vowel. In this case *i* receives no separate sound.

EXAMPLES:

*oreille* [ɔ're'j], ear

*deuil* [dœ'j], mourning

*feuille* [fœ'j], leaf

*travail* [tra'va'j], work

*soleil* [sɔ'le'j], sun

*bouillon* [bu'jɔ̃], soup

<sup>1</sup> For further information regarding the "aspirate *h*," see Lesson XV. In ordinary dictionaries words with "aspirate *h*" are differentiated from those with "mute *h*."

Initial *ill*, as in *illusion*, *illustre*, is given its normal sound [ily'zjɔ̃], [i'lystr]; but there are a few words such as *fille* [fi:j], *fillette* [fi'jɛt], in which [j] is used although the *ill* is preceded by a consonant.

Final [j] must be very slightly indicated—like a mere release of the jaw, and it will be noticed in the phonetic transcriptions that the vowel preceding final [j] is always lengthened.<sup>1</sup>

*ph* in the spelling is sounded as [f].

EXAMPLES:

*phare* [fa:r], beacon

*nymphé* [nɛ:f], nymph

*q* or *qu* is usually [k].

EXAMPLES: *coq* [kɔk], cock, *cing* [sɛ:k], five,<sup>2</sup> *que* [kə], what, *quel* [kɛl], which, *question* [kɛs'tjɔ̃], *quasi* [ka'zi].

NOTE.—In the singer's vocabulary (made up of the older and more poetic words, rather than scientific and "learned" terms, taken into the language since the sixteenth century) *qu* nearly always stands for [k]. There are, however, a few words in which *qu* (before *a*) is [kw] or (before *e* or *i*) [ky].

EXAMPLES:

*quiétude* [kyɛ'tyɔ̃]

*équateur* [ekwa'tœ:r], equator

*aquarelle* [akwa'rɛl]

*quatuor* [kwa'tyɔ:r], quartette

*s* in the spelling usually requires the "sharp" [s] as in "insist," but written *s* between two vowels, and usually in the liaison, is given the corresponding voiced sound of [z].

EXAMPLES:

*soif* [swaf], thirst

*visage* [vi'za:ʒ], face

*espion* [ɛs'pjɔ̃], spy

*raison* [rɛ'zɔ̃], reason, right

*Je suis heureuse* [ʒə sɥi-zœ'rø:z], I am happy (fem.).

<sup>1</sup> Half length is indicated by [·] instead of [i:] (see Phonetic Table, p. 119). Thus *fille* [fi:j] has a longer vowel than *feuille* [fœ:j].

<sup>2</sup> See pronunciation of numbers, Lesson XI., p. 61.



When *s* is found between two vowels in the spelling, owing to two words being compounded, as in *tournesol* ("sunflower"), *vraisemblable* ("likely"), it keeps its sharp sound [s]; but there are a few words like *disgrâce*, *Alsace* [diz'gras, al'zas] which have [z] through assimilation.<sup>1</sup>

Before a consonant in names, written *as*, *es*, *is*, *os* are ordinarily pronounced [a, ε, i, o]. EXAMPLES: *Rouget de Lisle* [ruʒε də'lil], *Descartes* [de'kart], but in *Montesquieu*, *Montespan*, *Mesmer*, *Desdémona*, the *s* is sounded.

*t* in the written word is ordinarily [t], as described in Lesson IX., pp. 45-8. EXAMPLES: *ton*, *ta*, *tes*, *très*, *triste*. But it is [s] in the terminations *-tion*, *-tial*, *-tiel*, *-tible*, *-tien* (in names), *-tient*, *-tieux*, *-tience*, *-tie* (not in *-tié* or *-tier*).

EXAMPLES:

*nation* <sup>2</sup> [na'sjɔ̃], but *amitié* [ami'tje], friendship

*patience* [pa'sjɑ̃:s], „ *pitié* [pi'tje], pity

*vénitien* [veni'sjɛ̃], „ *entier* [ɑ̃'tje], entire

When one of the terminations requiring [s] is preceded by written *s* the written *t* retains its normal signification.

EXAMPLES:

*question* [kes'tjɔ̃]

*modestie* [modes'ti]

In verbal terminations like *-tions* the *t* is given the sound it has in the infinitive. Thus in *nous partions* (from *partir*) *t* remains [t], but the verbs *balbutier* [balby'sje] ("to stammer"), *initier* [ini'sje] ("to initiate"), carry [s] into all their forms.

Written *w* has been introduced into the French language with foreign words, and is usually pronounced [v] in words

<sup>1</sup> When a *voiced* and a *voiceless* sound come together, it is often easier to conform the one to the other than to preserve each in its regular pronunciation. Such instinctive adaptation is called *assimilation*. In *disgrâce*, *s* becomes [z] by assimilation with the voiced [g], and in *Alsace* it is affected by the preceding [l].

<sup>2</sup> Students must carefully avoid the [ʃ] of similar English words; *nation* is [na'sjɔ̃], not [naʃɔ̃].

derived from German, such as *Weber* [ve'ber], but in words taken from English it is [w]. Among such is *Washington*.

Written *x* may be [ks, k, gz, s, z]. Of these [ks] is most usual.

EXAMPLES:

*luxe* [lyks], luxury      *extase* [eks'ta:z], ecstasy  
*sphinx* [sfē:ks], sphinx      *exquise* [eks'ki:z], exquisite

In the prefix *ex* followed by *s*, *ce*, or *ci*, *x* is reduced to [k].

EXAMPLES: *excellent* [ɛkse'lā], *exciter* [ɛksi'te].

In the prefix *ex* before a vowel or "mute *h*," *x* is [gz].

EXAMPLES: *exil* [ɛg'zil], *existence* [ɛgzis'tā:s], *exotique* [ɛgzɔ'tik].

*x* is [s] in *Bruxelles* [bry'sɛl], *Béatrix* [bea'tris], *Cadix*<sup>1</sup> [ka'dis], in *six* [sis], *dix* [dis] ("ten"), *soixante* [swa'sā:t] ("sixty"). It is [z] in *deuxième* [dœ'zjɛm] ("second"), *dixième* [di'zjɛm] ("tenth"), *sixième* [si'zjɛm] ("sixth"), *dix-huit* [di'zɥit] ("eighteen"), *dix-neuf* [di'zœf] ("nineteen"), and in the liaison, e.g. *six heures* [si-'zœ:r] ("six o'clock"), although in the expression *entre six et sept* ("between six and seven") the [s] is retained.

Final *x* is usually silent (according to the rule for final consonants). Words with final pronounced *x* are unusual.

NORMAL EXAMPLES: *choi(x)* [ʃwa], *pai(x)* [pɛ], *pri(x)* [pri], *crucifi(x)* [krysi'fi], etc.

Written *y* is supposed to be a consonant before vowels.

EXAMPLES: *yeux* [jø] ("eyes"), *yeuse* [jœ:z] ("holly-oak"), *hyacinthe* [ja'sē:t], *hyène* [jɛ:n] ("hyena").

There are very few words spelled with initial *y*, and about these the French admit a certain hesitation: for the sound [j]—by whatever letter shown in spelling—may always be treated as a semi-vowel. Therefore a consonant is always

<sup>1</sup> In regard to *Cadix*, there is some hesitation; [ka'diks] is also used.

carried over to words like *yeux*: *vos yeux* [vo-'zjø], *tes jolis yeux* [tɛ ʒoli-'zjø], etc., and in poetry may be found examples such as *l'hyène* [liɛ:n]. The *Phonetic Dictionary* gives many of these words as having [j] "treated either as consonant or as vowel."

## REVIEW

1. Does a final consonant in the spelling of a French word indicate a consonant sound? Explain. What is the general rule?
2. Which consonant (if indicated in spelling) is most frequently pronounced?
3. Which written terminations call always for pronounced [l]? Write phonetically *péril*, *fusil*, *seul*, *soleil*.
4. When does *c* in spelling mean [k] and when [s]? Give examples, and write phonetically *car*, *col*, *accident*. Why is the "cedilla" used in *garçon*?
5. How is [ʃ] spelled in French, and does the ordinary spelling always indicate the same sound? Explain and give examples.
6. When does written *g* spell [g] and when [ʒ]? Write phonetically *geler*, *guerre*, *gant*, *pigeon*, *lingual*, *suggestion*.
7. In words spelled with *gn*, is one sound called for or two? Write phonetically *agneau*, *gnome*, *magnifique*, *montagne*, *magnificat*.
8. Is the sound of [h] ordinarily indicated in French spelling? Explain, and write phonetically *Aha!* *Halte!* *théâtre*, *héros*.
9. What is the difference between "mute *h*" and "aspirate *h*"? Explain.
10. How can you decide whether written *s* calls for [s] or [z]? When does written *t* mean [s] in pronunciation? Give three examples.
11. What sounds may be spelled with *x* in French? Give five words.
12. When does written *y* indicate a consonant sound?

## LESSON XI

### USEFUL WORDS WITH VARIABLE FINALS—NUMERALS— NAMES OF DAYS AND SEASONS

IN old French many words had three different pronunciations, depending upon whether they stood before a vowel, a consonant or a pause. Modern French recognises in general but two variations, with or without the liaison; but there survive several words whose final consonant may be mute before another consonant, voiced before a vowel (in liaison) or voiceless before a pause.

Many numerals follow this ancient rule; see list, p. 61. *Plus* and *tous* seem to do so, but vary in reality according to their meaning. For example, *plus* may mean "more" in the sense of comparison or of addition. In the first case it is pronounced [ply], or [plyz] if connected with a following vowel, but if it means "more" in the sense of "besides," or "plus" in any mathematical formula it is pronounced [plys].

"I love thee no more," *je ne t'aime plus* [ʒə nə tɛ:m(ə)<sup>1</sup> 'ply].

"A thousand louis more!" *Mille louis de plus!* [milə lui<sup>2</sup> də 'plys].

"More miserly than tender," *plus avare que tendre* [ply-za-'var(ə) ke 'tā:dr(ə)].

"I shall owe you more than life," *je vous devrai plus que la vie* [. . . plys kə . . .].

<sup>1</sup> In phonetic transcriptions (ə) indicates that the sound would not be heard in conversation, but is required by the melody (cp. p. 26).

<sup>2</sup> *Louis* is normally [lwi] unless divided on two notes, as in the passage quoted above (cp. Lesson VIII., p. 43).

When *tous* is an adjective it is pronounced [tu] ([tuz] in liaison), but when *tous* is a pronoun it is [tus].

"I was admiring with all my eyes," *j'admirais de tous mes yeux* [tu mɛ-zjø].

"I invite you all!" *Je vous invite tous!* [ʒə vu-zɛ'vit(ə) 'tus].

*Donc* ("then") is [dɔ̃] before a consonant or a pause, and [dɔ̃:k] in the liaison.

"Thou lovest me then no more?" *Tu ne m'aimes donc plus?* [ty nə 'mɛ:m(ə) dɔ̃ 'ply].

"Why then?" *Pourquoi donc?* [purkwa dɔ̃].

"Who then dost thou expect?" *Qui donc attends-tu?* [kidɔ̃r-katɔ̃ ty].

"It is then you?" *C'est donc vous?* [sɛ dɔ̃ 'vu].

When *donc* receives special stress as, for example, when it marks the conclusion of an argument (meaning "hence," "therefore"), it is [dɔ̃:k], as in the famous philosophical affirmation of Descartes: *Je pense, donc je suis*, "I think, therefore I am." Carmen says: *Mais les vrais plaisirs sont à deux, donc [dɔ̃:k] pour me tenir compagnie j'emmènerai mon amoureux,* "But real pleasures are for two, therefore to keep me company I shall take along my lover." *Donc* is nearly always used in this sense and stressed at the beginning of a sentence: *Donc [dɔ̃:k] c'est fini!* "Then it is finished!"

The exclamation of agreement *Soit!* is pronounced [swat], although, as the present subjunctive of *être*, *soit* is [swa].

"If it be true that he is fickle," *s'il est vrai qu'il soit volage* [swa].

"So be it! Let us start." *Soit! Partons* ['swat par'tɔ̃].

"So be it! But very gently, . . ." *Soit! Mais très doucement . . .* ['swat mɛ . . .].

*Porc* ("pig," "swine") is [pɔ:r] in its ordinary meaning, but as a term of offensive description it is pronounced [pɔrk].



There are several words which end normally in a vowel sound, but are given the consonant ending when stressed or final. *But* ("goal") is officially [by], but nearly always [byt] if emphasised; *fait* ("fact") is [fɛ], when final [fet], also in the emphatic expressions *Si fait!* ("Yes, indeed!"), *au fait* ("in fact," "indeed"). *Exact, suspect, distinct, indistinct, circumspect* have final [kt] only for special stress.<sup>1</sup>

## THE PRONUNCIATION OF NUMERALS

In songs and opera texts numerals are found with surprising frequency. Students should note particularly the variations of 4, 5, 6, 9, 10, 19, 20, 80, 81, etc. In dates the numerals keep their ordinary counting pronunciation: "the fifth of May" is *le cinq* [sɛ:k] *mai*.

	SPELLING	BEFORE A PAUSE	BEFORE A CONSONANT	IN THE LIAISON
1	<i>un, une</i>	œ̃, yn	œ̃, yn	œ̃n, yn
2	<i>deux</i>	dø	dø	døz
3	<i>trois</i>	trwa	trwa	trwaz
4	<i>quatre</i>	katr	'katrə	katr
5	<i>cinq</i>	sɛ:k	sɛ̃	sɛ:k
6	<i>six</i>	sis	si	siz
7	<i>sept</i>	set	sɛ	set
8	<i>huit</i>	ɥit	ɥi	ɥit
9	<i>neuf</i>	nœf	nœ	nœv <sup>1</sup>
10	<i>dix</i>	dis	di	diz
11	<i>onze</i>	ɔ̃z	ɔ̃z	ɔ̃z
12	<i>douze</i>	du:z	du:z	du:z
13	<i>treize</i>	trɛ:z	trɛ:z	trɛ:z
14	<i>quatorze</i>	ka'tɔrz	ka'tɔrz	ka'tɔrz

<sup>1</sup> French poets treat all such variable finals with the greatest freedom and inconsistency. Derivatives such as *exactement* have the consonant sounds, which are of course no longer final [ɛgzaktə'mɑ̃].

<sup>2</sup> Only before *heures* and *ans*.

	SPELLING	BEFORE A PAUSE	BEFORE A CONSONANT	IN THE LIAISON
15	<i>quinze</i>	kẽ:z	kẽ:z	kẽ:z
16	<i>seize</i>	se:z	se:z	se:z
17	<i>dix-sept</i>	dis'set	dis'se	dis'set
18	<i>dix-huit</i>	di'zɥit	di'zɥi	di'zɥit
19	<i>dix-neuf</i>	diz'noef	diz'noe	diz'noev <sup>1</sup>
20	<i>vingt</i>	vẽ	vẽ	vẽt
21	<i>vingt et un</i>	vẽ'te'œ	vẽ'te'œ	vẽ'te'œn
22	<i>vingt-deux</i>	vẽ't'dø <sup>2</sup>	vẽ't'dø	vẽ't'døz

	SPELLING	PRONUNCIATION
30	<i>trente</i>	trã:t
40	<i>quarante</i>	ka'rã:t
50	<i>cinquante</i>	sẽ'kã:t
60	<i>soixante</i>	swa'sã:t
70	<i>soixante-dix</i>	swasã't'dis
80	<i>quatre-vingts</i>	katrə'vẽ
81	<i>quatre-vingt-un</i>	katrəvẽ'œ
82	<i>quatre-vingt-deux</i>	katrəvẽ'dø
90	<i>quatre-vingt-dix</i>	katrəvẽ'dis
100	<i>cent</i>	sã
101	<i>cent un</i>	sã 'œ
1000	<i>mil, mille, un millier</i>	mil, œ mi'lje
2000	<i>deux mille</i> <sup>3</sup>	dø 'mil
One million	<i>un million</i>	œ mi'ljõ
One thousand million	<i>un milliard</i>	œ mi'lja:r

<sup>1</sup> Only before *heures* and *ans*.<sup>2</sup> *Vingt-deux* is more often [vẽddø] (cp. p. 56, note).<sup>3</sup> Note that *mille* does not add *s*.

The ordinal numbers are usually formed by adding *ième* to the corresponding cardinals. Observe:

The first	<i>le premier</i>	[lə prə'mje]
	<i>la première</i>	[la prə'mjɛ:r]
The second	<i>le second</i>	[lə sə'gɔ̃] (in a series of two)
	<i>la seconde</i>	[la sə'gɔ̃:d]
	<i>le (la) deuxième</i>	[dø'zjem] (in a series of more than two)
The fifth	<i>le (la) cinquième</i>	[sɛ̃'kjɛm]
The ninth	<i>le (la) neuvième</i>	[nœv'jɛm]
The last	<i>le dernier</i>	[lə der'nje]
	<i>la dernière</i>	[la der'njɛ:r]

PRONUNCIATION OF THE MONTHS, THE DAYS OF THE WEEK, AND THE SEASONS

January	<i>janvier</i>	[ʒɑ̃'vje]
February	<i>février</i>	[fevri'e]
March	<i>mars</i>	[mars]
April	<i>avril</i>	[a'vril]
May	<i>mai</i>	[mɛ]
June	<i>juin</i>	[ʒỹɛ]
July	<i>juillet</i>	[ʒy'je, ʒỹ'je]
August	<i>août</i>	[u]
September	<i>septembre</i>	[sɛp'tɑ̃:bʁ]
October	<i>octobre</i>	[ɔk'tɔbʁ]
November	<i>novembre</i>	[nɔ'vɑ̃:bʁ]
December	<i>décembre</i>	[de'sɑ̃:bʁ]
Sunday	<i>dimanche</i>	[di'mɑ̃:f]
Monday	<i>lundi</i>	[lœ̃'di]
Tuesday	<i>mardi</i>	[mar'di]
Wednesday	<i>mercredi</i>	[mɛrkʁɛ'di]
Thursday	<i>jeudi</i>	[ʒø'di]
Friday	<i>vendredi</i>	[vɑ̃'dʁɛ'di]
Saturday	<i>samedi</i>	[sam'di]

Spring	<i>le printemps</i>	[lə prē'tā]
Summer	<i>l'été</i>	[le'te]
Autumn	<i>l'automne</i>	[lo'ton]
Winter	<i>l'hiver</i>	[li've:r]

## EXAMPLES:

- "Two little hands," *deux petites mains* [dø pətit(ə) 'mē].
- "The third day," *le troisième jour* [lə trwazjəm 'ʒur].
- "Four hundred louis," *quatre cents louis* [katrə sɑ 'lwi].
- "Ten sheep for one kiss," *dix moutons pour un baiser* [di mutō pur-œ be'ze].
- "I shall have ten of them," *j'en aurai dix* [ʒɑ-nœrə 'dis].
- "I have lived here nearly forty years," *il y a presque quarante ans que je vis ici* [i-li a pʁeskə karɑ:tā kə ʒə vi-zi 'si].
- "One evening, it was Sunday," *un soir, c'était dimanche* [œ swa:r, se'te di'mɑ:(ə)].
- "Dearest, here is April!" *Mignonne, voici l'avril!* [mi-'ʒœn(ə), vwasi la'vril].
- "Autumn with misty sky," *automne au ciel brumeux* [o'to-no sjel bry'mø].
- "I was born (on) a Sunday," *je suis né un dimanche* [ʒə sɥi ne œ di'mɑ:(ə)].
- "All winter the fairy *Tout l'hiver la fée* [tu li've:r la 'fe(ə)]  
composes romances *compose des romances* [kō'poz(ə) de ro'mɑ:(ə)]  
for the next spring!" *pour le prochain printemps!* [pur lə pʁɔʃē prē'tā].

NOTE.—Songs and opera texts from which phrases are quoted in this lesson are: *Vieille Chanson*, Bizet; *Haï luli*, Coquard; *Filles de Cadix*, Delibes; *Automne*, *La Fée aux Chansons*, Fauré; *Sérénade d'un Passant*, Massenet; *La Menace*, Roussel; *Bergerette*, Weckerlin. Operas: *Carmen*, Bizet; *Louise*, Charpentier; *Pelléas et Mélisande*, Debussy; *Manon*, Massenet.

## REVIEW

1. How many pronunciations may some French words have, and what determines them?

2. Give two pronunciations of *tous* and explain when they are used.

3. In how many ways may *plus* be pronounced? Write them phonetically, and explain what determines their use.

4. Transcribe phonetically, and translate the following phrases from *Carmen*: *Qui donc attends-tu? C'est donc vous? Tu ne m'aimes donc plus?*

5. When are the following words pronounced with a final consonant, and when do they end in a vowel sound: *but, fait, exact, distinct*?

6. Show the pronunciation (phonetically) of the numerals 4, 5, 6, 9, 10, before a vowel, before a consonant, before a pause.

7. Write phonetically the names of the months, days of the week, and the seasons.

8. Translate: *dix moutons, le troisième jour, deux petites mains, c'était dimanche, voici l'avril, le printemps vient à toi.*



## LESSON XII

### THE LIAISON

IN singing, recitation, the classic drama, whenever there is occasion to display the beauty of their language, the French strive for all the smoothness compatible with an incisive articulation, and therefore prefer open to closed syllables. In the passage of time this has led to the dropping of many final consonants which were formerly pronounced. Passy cites the word *tout* ("all"), ordinarily pronounced [tu]. *Tout le monde* is [tu lə mō:d], ("all the world," "everybody"). When a word of this kind comes before another commencing with a vowel, the reason for dropping the final consonant no longer exists: *tout à toi* is therefore [tu-ta'twa], ("all to thee," "all thine"), the phrase now being properly syllabified according to the French ideal. The term *liaison* in its strictest sense is applied only to the linking with a following vowel of a consonant which is ordinarily silent, but it seems equally applicable to other cases, since any consonant which is carried over is treated as belonging to the following word.

The employment of the liaison in speech varies considerably according to circumstances and the individual. In "literary language" it is used more than in familiar conversation, much more often in poetry, and more often still in singing. Rules are somewhat flexible, much being left to that elusive quality "good taste." There are, however, certain fundamental ideas in which authorities agree.

**Normal liaisons.** It is usual to make the liaison *within* a phrase rather than between two phrases in a sentence, and only with words *in close logical connexion*. Conforming to this general rule, any word ending in a consonant sound may be linked to any following word beginning with a vowel or "mute *h*"; therefore the following liaisons are made as a matter of course.

*amour éternel* [amu-reter'nel], eternal love.

*tombe aimée* [tõ:-be'me], beloved tomb.

*calme et charmant* [kal-me far'mã], calm and charming.

*cette âme adorable* [se-tã:-madõra'blø], this adorable soul.

*mon cœur enivré* [mõ kœ:-rãni've], my elated heart.

*comme un collier noir* [kõ-mœ kolje nwa:r], like a black collar.

*s'il m'aime encore* [sil mœ:-mã'kõ:r], if he loves me still.

Words written with a final consonant *not ordinarily pronounced* may carry over this final consonant to a vowel or "mute *h*" in most cases where the two words are logically connected, as for example:

1. Subject or object pronouns with their verbs: *nous nous aimions* [nu nu-ze'mjõ], *je vous aime* [ʒə vu-'ze:m].

2. Articles and adjectives with their nouns, and prepositions (except *selon*) with their subject: *les hommes* [le-'zõm], *jours heureux* [ʒur-zœ'rø], *en écoutant* [ã-neku'tã].

3. Adverb with the word it qualifies: *trop éveillée* [trõ-pevẽ'je].

4. The component parts of French locutions: *mot à mot* [mõ-ta'mo], ("word for word"), *nuit et jour* [nuĩ-te'ʒur], ("night and day"), etc.

Besides these regular liaisons, the auxiliaries *avoir* and *être*, and other verbs in daily use such as *aller*, *devoir*, *falloir*, *vouloir*, etc., are frequently linked to the following verb.

*quand il eut achevé* [kã-ti-ly-taf(ə)'ve], ("when he had completed").

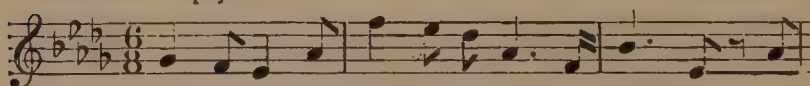
*je vais attendre ma cousine* [ʒə vɛ-za'tã'dr(ə)], ("I am going to wait for my cousin").

Another liaison, not used in conversation, but customary in singing, is that of infinitives in *er*: *aimer à loisir* [ɛ'me-ra lwa'zi:r], *porter en nous une ardeur* [porte-rã nu-zy-nar'dœ:r]. It is not good taste to link too many of these infinitives in succession. In Mignon's song (Musical Example 1) the comma after the first *aimer* should be scrupulously observed.

## MUSICAL EXAMPLES:

Connais-tu le pays.

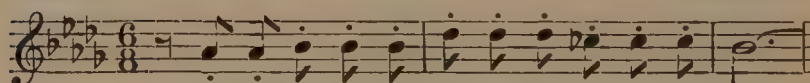
THOMAS.



vi - vre, Ai - mer, ai - mer et mou - rir——  
[vi: - vro, ɛ - 'me, ɛ - me-re mu - 'ri: - r]

Green.

DEBUSSY.



Que le vent du ma - tin vient gla - cer à mon front.  
[kə lə vā dy ma - 'tɛ vjɛ gla - 'se - ra mɔ̃ frɔ̃]

The liaison may take place not only before vowels, but also before the so-called "semi-vowels."<sup>1</sup>

*Tes yeux, tes jolis yeux!* [tɛ-'zjø, tɛʒoli-'zjø], thy eyes, thy pretty eyes.

*charmant oiseau* [ʃarmā-twa'zo], charming bird.

It is usually the last consonant which is carried over, but a liaison may be made with a final mute syllable, linking one or more consonants and eliding the final "mute *e*."

*Ouvre-toi, gouffre amer!* [uvr(ə) twa, gu-fra'mɛ:r], Open thyself, bitter gulf!

<sup>1</sup> Written *y*, *u*, *oi*, before a vowel, are treated either as consonants or as vowels (cp. Lesson VIII.).

*Ta lèvre est de corail* [ta'le:vrɛ də kɔ'ra:j], Thy lip is of coral.  
*Notre puissance est redoutable encore* [nɔtrə pwi'sɑ:se  
 rɛdu'ta-blɑ' kɔ:r(ə)], Our power is still formidable.

From the verbal termination *-ent*—sung as [ə] if a note is given for it—the final *t* may be carried over (though of course this is not done in conversation).<sup>1</sup>

*versent une harmonie* ['versɛ-ty-narmɔ'ni(ə)], pour out a harmony.

*Les étoffes . . . s'allument au soleil* [. . . sa'lymɛ-to . . .],

The stuffs (hangings) are glowing in the sun.

*ils calment aussitôt* [il'kalmɛ-tosi'to], they calm at once.

The following consonants are given a different sound in the liaison: *d, f, g, s, x*.

*d*. Except in *nord-est* [nɔr-'dɛst], *nord-ouest* [nɔr-'dwest] and from *sud* [syd], ("south"), *d* is linked as *t*.

*L'ombre d'un grand arbre* [grɑ-'tarbr], The shadow of a great tree.

*Quand elle croisait les bras* [kɑ-tɛl . . .], When she crossed her arms.

*f*. Final *f* is linked as *v* from *neuf*, but only before certain words: *neuf heures* [nœ-'vœ:r], *neuf ans* [nœ-'vɑ]; but one would certainly pronounce *neuf étoiles* with *f* [nœ-fe'twal].

*g*. Final *g* is not regularly linked except from the adjective *long*, when it is carried over as *k*. *Notre long amour* [nɔtrə lɔ̃-ka'mu:r].

*s*. From words with unpronounced final *s* the consonant is linked as *z*: *des arbres* [dɛ-'zarbr], *nos amours* [no-za'mu:r], but from words like *faiblesse*, *fiis*, *jadis*, *lys*, *angélus*, etc.,

<sup>1</sup> Students who have taken up Part II. in connexion with the phonetic section of this book should be able to distinguish *content* (adj.) from *content* (verb), *excellent* (adj.) from the verb form *excellent*, and know when the final *ent* is [ɑ̃] and when it is [ə].

which end in the actual sound of *s*, the consonant is carried over unchanged.

*Quelle ivresse ineffable!* [ivʁɛ-sinɛ'fabl], What ineffable ecstasy!

*Roses, lilas, lys et jasmin* [li-se ʒas'mɛ̃], Roses, lilac, lily and jasmine.

*x*. Final *x* becomes *z* in liaison (cp. Lessons X., XI.).

*aux étoiles* [o-ze'twal]      *doux entretien* [du-zũ'trə'tjɛ̃]

**Forbidden and unusual liaisons.** The liaison is naturally avoided between words which are separated by a mark of punctuation, unless it is possible to proceed without materially altering the stress or the sense of the words. In the first example (from *Jeanne d'Arc*) the comma before the final word must not be ignored, but in the passage from Michaëla's aria (example from *Carmen*) many singers carry over to the word *hélas* rather than break the musical phrase. This is a question always requiring sound judgment in regard to both text and music. Sometimes the words would be weakened by any change in the punctuation, but at other times the melodic line requires first consideration.

#### MUSICAL EXAMPLE 1:

Adieu, forêts (Jeanne d'Arc).

TSCHAIKOWSKY.

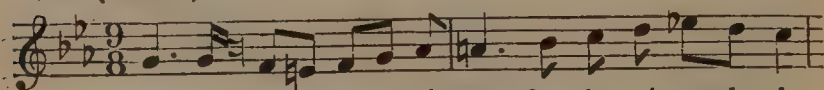


et vous pai - si - bles val - lons,      a - dieu !  
[e vu pɛ - 'zi: - blə va - 'lɔ̃,      a - 'djø]

#### MUSICAL EXAMPLE 2:

Aria (Carmen).

BIZET.



- van - te, Je dis, hé - las ! Que je ré - ponds de  
[ʒə di - ze-'las, kə ʒə re - 'pɔ̃ də  
etc.



## LESSON XII

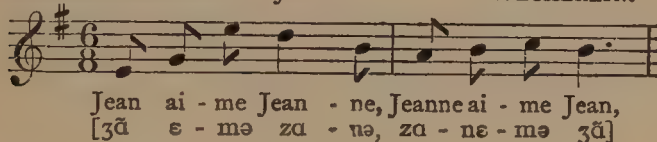
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The liaison should be omitted whenever it would confuse the meaning; therefore the final consonant is never carried over from names such as *Jean*, *Louis* (lest *Louis* become *Louise*!). In Musical Example 3 note that the liaison is made only from the feminine *Jeanne*.

### MUSICAL EXAMPLE 3:

Chantons les amours de Jean.

WECKERLIN.



REMARK.—Many masculine adjectives have in liaison the pronunciation of their feminine form, but this does not often affect the meaning of a phrase. EXAMPLE: *petit oiseau* [pəti-twa'zo].

No liaison is ever made from *et* ("and"). In *Louise*, Act II., the artichoke-vendor calls *et à un sou* [e a œ'su] ("and for a penny"). Later the view is described as pleasant, "and open to Paris," *et ouvert à Paris* [e uvɛ:ra pa'ri], and there is still another example in *Louise's* impassioned plea for liberty: *et emprisonnée par votre aveugle tendresse* [e ã' prizo'ne par vɔ-tra'vœ:glɛ tã'drɛs(ə)].

Do not link any final consonant to words beginning with "aspirate *h*," nor to the words *onze* (ɪɪ), *onzième* (ɪɪth), *oui* ("yes").

*Mais oui!* [mɛ wi], But yes!

*sans amour et sans haine* [sɑ̃ 'ɛ:n(ə)], without love and without hate.

*quelques hêtres épars* [kɛlkə 'ɛ:trɛ-ze'pa:r], a few scattered beech-trees.

REMARK.—The pronunciation of certain words with "aspirate *h*" is a custom of recent years. For example, *huit*



*ma nuit au sombre voile* [ma 'nɥi o sɔ̃:brə 'vwal(ə)], my night with the dark veil.

*O main où tremblera ma main* [o mɛ̃ u trɑ̃ˈblɛra ma 'mɛ̃], Oh hand wherein will tremble my hand.

*Où va ton esprit en rêvant?* [u va tɔ̃-nɛs'pri ɑ̃ rɛ'vɑ̃], Where goes thy spirit in dreaming?

*mon chemin ardu* [mɔ̃ ʃəmɛ̃ ar'dy], my arduous path.

*Le vent a changé* [lə 'vɑ̃ a ʃɑ̃'ʒe], The wind has changed.

In several of the above examples it will be noticed that there is no real reason to connect the noun with the next word except the desire for a smooth musical progression. In the first three the noun is followed by a preposition belonging logically to the following clause: "with the dark veil, wherein my hand," etc. In the last example there is shown a rather awkward transition from [ɑ̃] to [a], and in such cases French singers sometimes have an infinitesimal *arrêt* ("stop") after the noun which they do not wish to link, not definite enough to be recognised as a pause or breath, but sufficient to admit of a fresh speech impulse.

#### MUSICAL EXAMPLE:

Le Temps des Lilas. CHAUSSON.

Le vent a chan - gé  
[lə vɑ̃ a ʃɑ̃ - ʒe]

NOTE.—If the final *t* is carried from *vent* the word will sound like *vente*, which may mean, according to circumstances, either an auction sale or the felling of trees!

The above rule is quite strictly observed in relation to nouns ending in a nasal vowel (with written *m*, *n*). Final *m* is never linked except from the few nouns which have it as an actual final sound: *hareem* [(h)a'rɛm], *Jérusalem* [ʒɛryza'lɛm], *géranium* [ʒɛra'njɔm], etc. Adjectives and

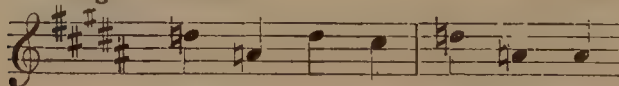
adverbs ending in a nasal vowel generally link final *n* to closely connected words: *un homme* [œ-'nɔm], *mon enfant* [mɔ̃-nɑ̃-'fɑ̃], *ton âme* [tɔ̃-'na:m], *vain espoir* [vɛ̃-nes'pwa:r], *aucun autre* [okœ-'notr], *rien à dire* [rjɛ̃-na'di:r], etc. Note that *n* is carried over without affecting the sound of the preceding nasal vowel. No liaison is made from *chacun*, *selon*, *environ*, *quelqu'un*.

*Exceptional instances.* In Paris many years ago the writer was sharply corrected for linking the final *n* of *horizon* in the following line from *Mariage des Roses* (Franck): *Notre horizon est fermé*, properly sung [nɔ̃-trɔrizɔ̃ ɛfer'me]; yet in the Aria from *Hérodiade* it is customary to sing *enfant abandonnée* with the liaison, and in the Gavotte from *Manon* the line: *obéissons quand leur voix appelle* is always sung with a delicately indicated but quite distinct consonant carried over from *voix*.

## MUSICAL EXAMPLES:

## Mariage des Roses.

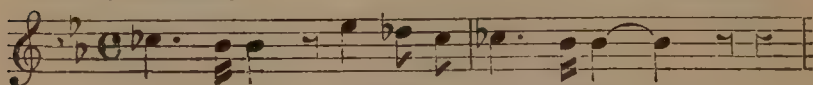
FRANCK.



Notre ho - ri - zon est fer - mé  
[nɔ̃ - trɔ - ri - zɔ̃ ɛ fer - me]

## Aria (Hérodiade).

MASSENET.



en - fant a - ban - don - né - e  
[ɑ̃ - fɑ̃ - ta - bɑ̃ - dɔ̃ - ne - (ə)]

## Gavotte (Manon)

MASSENET.



o - bé - is - sons quand leur voix ap - pel - le  
[ə - be - i - sɔ̃ kɑ̃ lœr vwa - za - 'pɛ - lə]

Neither of these irregular liaisons leads to any confusion of meaning, and they have this detail in common: that the linking prevents the meeting of two vowel sounds which are either identical or so similar that the second could not be easily separated from the first without a glottal stop.<sup>1</sup> Even in reading, the French will resort to almost any means in order to avoid the forbidden "hiatus."<sup>2</sup>

Nouns like *nez*, *voix*, *bras*, *lilas*, etc., with unchanging termination, may always link the final consonant when in the plural: *les lilas en fleur* [lə lila-zā 'flœr]. Plural *s* may always be carried over, even from nouns that would not be linked if in the singular: *ces mots audacieux* [sɛ mo-zoda'sjø]. Also when silent final consonants are preceded by *r*, a liaison is made with the *r*.

*Mort à l'impie!* [mɔː-ra lē'pi], Death to the impious!  
*ton regard illuminé* [tɔ̃ rəgaː-rilymi'ne], thy illuminated  
 glance.

*tout couvert encore de rosée* [. . . kuveː-rā'kɔː(ə)], still  
 all covered with dew.

REMARK.—In singing, the final *s* is carried over from *toujours*: *toujours à toi* [tuʒuːr-za'twa]; also, under the same conditions, from *vers*, *envers*.

Nouns like *remords*, *retards*, *corps*, *vers*, link the *r* in the singular, but the *s* [z] in the plural.

*Si mes vers avaient des ailes* [si mɛ vɛːr-zavɛ də-'zɛlə], If  
 my verses had wings.

*Le remords est vain* [lə rəmɔː-rɛ'vɛ̃], Remorse is vain.

<sup>1</sup> The "glottal stop" sounds like a slight snap. It is produced by forcing open the resisting vocal chords with a small but explosive breath impulse. It is not heard in standard French, and is generally regarded as detrimental to good singing.

<sup>2</sup> The "hiatus," or meeting of two vowels, is disliked by the French as contrary to their general rule for the division of syllables. They tolerate the meeting of two different vowels and, in familiar conversation, of the same vowel; but they condemn the meeting and awkward repetition of the same vowel sound in poetry. Sometimes they avoid the hiatus by inserting an aspirate (cp. Lesson XIV.).



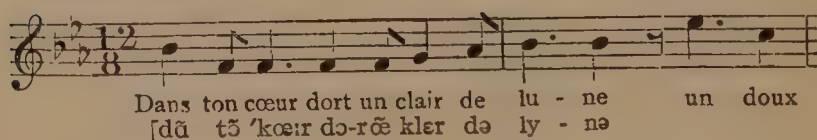
*Amour, ferme leur âmes aux remords importuns!* [. . . o  
rəmə:r-zē'pər'tœ], Love, close their soul to importunate  
remorse!

Verb forms ending in *r* followed by another written consonant require discretion, and the French show what seems to the struggling foreigner a lamentable inconsistency in their treatment of them. Contrast the two musical examples. In the line from *Chanson Triste* the *r* is carried over from *dort* according to rule, but good French singers link the *s* of *dors* in the line quoted from *La Cloche*, although they *read* the same line with the liaison of *r*!

## MUSICAL EXAMPLE 1:

Chanson Triste.

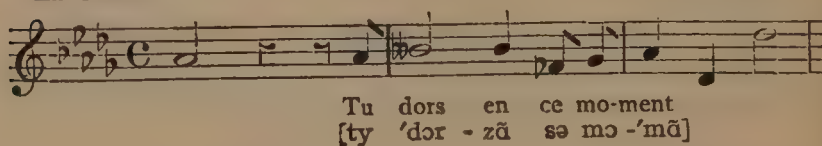
DUPARC.



## MUSICAL EXAMPLE 2:

La Cloche.

SAINT-SAENS.



In some cases the rule must be disregarded in order to distinguish one verb from another, e.g. *il sert* from *il serre*, and in the interrogative form the last written consonant is carried over to the pronoun. *Pourquoi ne meurt-on pas?* [purkwa nə mœ:r-tō 'pa], but *Il meurt avec courage* would be [il mœ:r-ravək ku'ra:ʒ].

While words ending in pronounced *ct* (such as *correct*, *direct*, *tact*, etc.) link the *t*. There are two or three with unpronounced *ct*, and these eccentrically link the *c*: *aspect effrayant* [aspe-kɛfrɛ'jɑ̃].

Final *p* is not linked except from *trop*, *beaucoup*; *trop aimé* would be sung [trɔ-pe'me].

The liaison from the nouns *rang* ("rank"), *sang* ("blood"), *joug* ("yoke") is now considered affected in speech, but may be used in singing if the phrase seems to need the extra consonant to bring out the meaning. In the *Marseillaise* the line *Qu'un sang impur abreuve nos sillons* is always sung with the liaison, as shown in the musical example.

#### MUSICAL EXAMPLE:

##### La Marseillaise.

Qu'un sang im - pur a - breu - ve nous sil - lons.  
 [kœ̃ sɑ̃ - kœ̃ - py: - ra - brœ: - vø no si - jɔ̃]

As the correct use of the liaison presupposes a knowledge of the written language, it follows naturally that the uneducated make mistakes, replacing one consonant with another, changing or inserting sounds where none exist. A few of these interpolations have established themselves in normal French (probably because they ensure a smooth progression). One of these is the change of final [ə] to [e]<sup>1</sup>

<sup>1</sup> All such interrogatives (*parlé-je*, *dussé-je* ? etc.) are treated as compound words ending in a mute syllable, and the stressed vowel is therefore opened somewhat (regardless of orthography !) and approaches [e].

in certain interrogatives: *Je parle* becomes *parlé-je?* *je dusse* becomes *dussé-je?* Another is the *t* in *a-t-il?* *aime-t-il?* (formerly *a-il?* etc.). The populace cheerfully adds to these interpolated consonants, but such irregularities are found mainly in *complaintes* and other popular songs which students will do well to postpone until some knowledge of French idioms has been gained.<sup>1</sup>

This lesson does not include every possible example and rule, but aims to offer to singers the "irreducible minimum" of knowledge. The proper use of the *liaison* presents many problems, and requires patient and acute observation.

NOTE.—In addition to the musical examples in this lesson phrases are quoted from the following songs and operas: *Chère Nuit*, Bachelet; *A toi*, Bemberg; *Romance, Green, Chevelure*, *Il pleure dans mon cœur*, Debussy; *Le Manoir de Rosamonde*, Duparc; *Nocturne, Roses d'Ispahan*, Fauré; *La Chère Blessure, Paysage, Si mes vers avaient des ailes*, Hahn; *Au Pays*, Holmès; *Brises d'autrefois*, Hüe; *L'Esclave*, Lalo; *Sur une Tombe*, Lekeu; *Le Nil*, Leroux; *Tes Yeux*, Rabey; *Albaydé*, Widor. Operas: *Louise*, Charpentier; *Faust*, Sapho, Gounod; *Hérodiade*, *Manon*, *Roi de Lahore*, Massenet; *Le Déserteur*, Monsigny.

<sup>1</sup> One of the most famous examples of an interpolated consonant is the well-known *Malbrouck s'en va-t-en guerre*.

## REVIEW

1. What is the liaison, and what is its purpose?
2. Is the liaison used more frequently in speech or in singing? more frequently in conversation or in reading? and, in reading, is the liaison more frequent in poetry or in prose?
3. Is the liaison used to connect the phrases in a sentence, or to link closely related words?
4. Indicate the liaisons in the following phrases (taken from songs) :

*Aimable oiseau. J'en aurai dix. Sur les ailes de la fauvette.*  
(*Vieille Chanson*, Bizet.)

*Calme et charmant, mon bonheur renaît sous ton aile.*  
(*Chère Nuit*, Bachelet.)

*Tes yeux, tes traîtres yeux. Mon cœur est tranquille.*  
(*Lied Maritime*, D'Indy.)

*Tes yeux étaient plus doux. (Après un Rêve, Fauré).*  
*Cet hymen est charmant. (Mariage des Roses, Franck.)*

5. May a silent final consonant be carried over to a following vowel? Explain and give examples.

6. Is it customary in singing or in speech to carry over the final *r* from infinitives ending in *er* (such as *aimer*, *chanter*, etc.)?

7. May a liaison be made from the mute ending *ent* of the verb form present indicative, 3rd person plural? If so, what sound is carried over?

8. Enumerate the consonants which have a different sound in the liaison.

9. Which liaisons are forbidden?

10. Is the sound of *m* or *n* carried over from words with a nasal vowel? Indicate the liaison in the following phrases: *mon enfant*, *vain espoir*, *rien à boire*, *notre horizon est fermé*.

11. Give some nouns which may link the final consonant only in the plural.

12. How is the liaison made from words ending in *rt*, *rs*, *rd*? What is done with words like *mort*, *regard*, *vert*, *remords*, *vers*? Which sound is carried over from the preposition *vers* ("toward")?

## LESSON XIII

### ELISION AND THE TRÉMA

ELISION will present little difficulty to the singer so long as he confines himself to the standard song repertoire. He may sing the charming *mélodies* of conventional composers like Gounod, Godard, Bizet, Massenet, Franck, Hahn, etc., the greatest songs of Debussy, Fauré and Duparc, even the most iconoclastic compositions of the ultra-modernists, without having to consider any *unwritten* elisions except that of final “mute *e*” [ə].<sup>1</sup>

The treatment of final [ə] is usually covered by the simple rule that it is sung if a note is provided for it. Occasionally a note is held over ambiguously to final [ə], leaving a doubt as to whether the composer had in mind a last evanescent vowel or simply the prolongation of the stressed syllable. In such cases a singer may decide between a vanishing [ə] and its complete elimination by comparing such an ending with that of the corresponding line in the poem. If the composer has handled the other line in such a manner as to require the second [ə], either as a rhyme or to make up the necessary rhythmic number of syllables, then it must be sung.

In relation to this question let students consider two of Debussy's well-known songs, *Green* and *Mandoline*. In *Green* the first line of the poem: “Here are fruits, flowers, leaves and branches,” *Voici des fruits, des fleurs, des feuilles et des branches*, is set to a melody requiring the

<sup>1</sup> In rapid French speech elisions abound of which the written language gives no indication.



final [ə] on *branches*. Then, after the contrasting phrase, comes the rhyming one: "Do not tear it with your two white hands," *Ne le déchirez pas avec vos deux mains blanches*. The rather difficult final [ə] of *blanches* is sometimes avoided by singers with the excuse that the slur may signify the mere prolongation of the previous vowel, but in this case the final [ə] should be heard on account of the rhyme and rhythmic balance (see Musical Example).

M. Edmond Clément, the noted French tenor, sings this phrase with final [ə] on *blanches*, as shown in the example.

## MUSICAL EXAMPLE:

Green. . . . . DEBUSSY.

Voi- ci des fruits des fleurs, des feuil - les et des  
 bran - ches, ne le dé - chi - rez pas  
 a - vec vos deux mains blanches.

This passage may be contrasted with one in *Mandoline* where final [ə] is often omitted for the reason that the earlier line which determines the rhyme ends on a single note (see *Mandoline*, Example 1). This song offers valuable study in the treatment of final mute syllables which, in nearly every case except the one noted above, are melodically essential, and must be sung lightly but definitely.

## MUSICAL EXAMPLES:

Mandoline.—1. DEBUSSY.

leurs courtes ves - tes de soie, leurs longues  
[swa] etc.

queu - es, leur é - lé-gan - ce, leur joi - e et  
[3wa] etc.

Mandoline.—2. DEBUSSY.

et les bel - les é - cou-teu - ses etc.

leurs mol - les om - - bres etc.

Singers must remember, however, that “mute *e*,” no matter what its position in the musical phrase, is never stressed.<sup>1</sup> It has been explained (in Lesson V.) that if a careless composer allows a mute syllable to fall upon an accented beat, then the one accent is to be deliberately sacrificed, the rhythm being specially brought out in the succeeding measure (Musical Example from *Il neige*, Bemberg). Final [ə] at the end of phrases is an echo, a

<sup>1</sup> The only exception to this rule is the pronoun *le*, which is accented in imperative phrases such as *Dis-le!* [di'lø]. Note that the vowel is then changed to the rounder [ø].

mere breath, but many young singers in phrases like those in *J'ai pleuré en rêve* (see Musical Example) emphasise the last note in a sort of surplus of dramatic feeling, so opposed to the French instinct that natives sometimes insist in desperation that such final "mutes" are not pronounced at all! Sometimes final [ə] is handled as a quick release of the preceding syllable (see Example from *Soir*). In *Louise* this treatment is indicated throughout the dialogues by printing the final mute as a grace note.

## MUSICAL EXAMPLES:

Il neige. BEMBERG.

se pe - lo - ton - nent entr'eux A - vec des airs etc.  
[sə pə - lə - 'tɔ̃ - nə - tɑ̃ - trø a - 'vɛk də - zɛ : ʁ]

J'ai pleuré en rêve. HvÆ.

j'ai pleu-ré en rê - ve  
[ʒə plœ - re ɑ̃ 'ʁe : - vø]

Soir. FAURÉ.

Les li - gnes, les cou-leurs,  
[lɛ 'li : - ʒə, lɛ ku - 'lœ : ʁ,]

Little more may be written of the conventional use of final [ə] in singing. Practice will produce a certain flexibility, and the assimilation of the information already given must be aided by careful observation of good French singers. The obvious predominance of the text, its delicate

nuances, and nicety of accentuation by French artists may suggest to aspiring young singers that those who do not know how a phrase should be read will never sing it convincingly or in accordance with French standards of good taste. There are, aside from such artistic considerations, quite immediate reasons why singers must master the technique of the spoken language. In *Manon*, for example, there is spoken dialogue, also in *Louise*, and no one can understand either the Montmartre scene in that opera or that in the dressmaking establishment, nor even the texts of *complaintes* and popular songs, which make use of the idioms and approximate to the language of the common people, without some knowledge of habitual speech elisions.

The writer knows of a student who sang the rôle of Carmen quite acceptably, but who experienced the greatest difficulty in learning and delivering the few lines of interpolated dialogue in Act I. Separated from the music, she had no feeling for the stress and rhythm of the language, so that her performance lacked spontaneity.

In French speech the most important elision remains that of the "mute *e*," but it is a rather complicated question because it differs between classes and individuals, depending upon circumstances, emotion, speed, etc. The French do not speak as they read, nor read poetry as they do prose! One must distinguish between the pronunciation of an isolated word (as given in the dictionary) and the same word in a group, and the number of syllables in the same word may vary, depending upon whether it is used in poetry or in familiar conversation. For example, *bracelet*, *pelouse*, *chemin*, may be in ordinary conversation [bras'le, 'plu:z,<sup>1</sup> 'ʃmɛ<sup>1</sup>], but in the more measured or rhythmic enunciation of poetry (or song) the [ə] is often restored. The French regard the [ə] as an entirely unstable sound, and in conversation it is dropped whenever its

<sup>1</sup> Unless preceded by a consonant (cp. p. 26).

omission does not bring together three consonants difficult of combination.<sup>1</sup>

In negligent speech final *r* or *l* in a mute syllable is often dropped with final [ə]. For *pauvre gars* a popular song has [pov 'ga], *autre chose* often becomes [ot'ʃo:z], *quelque chose* [kɛkʃo:z], *parce que* is shortened to [paskə], and the *l* falls from *il* before a consonant: *il chante* is in rapid speech [i'ʃɑ̃t].

In *Louise* there are innumerable examples of popular or vulgar speech elisions, carefully shown in the spelling so that students need only replace a letter here and there in order to understand them. The meaning of lines like the following is easily inferred:

*Tu n'as que c'que tu mérites* (*e* dropped from *ce*).

*On n'peut pas te laisser r'commencer*, etc. ([ə] twice omitted).

There are also instances of the elided *u* of *tu*, which is regarded as more vulgar than the most lavish sacrifice of mute syllables: *Que t'es bête!* and *T'as beau faire les gros yeux*, which is given with final [ə] on *faire!* [ta bo fɛ:rə lɛ gro-zjø]. It is interesting to note all through this score that "mute *e*" is slipped in whenever the melody requires the extra syllable, sometimes in the same phrase with a popular elision. In the workroom scene one of the girls has this line: *les plis n'marquent pas*, sung [lɛ 'pli nmarkə pa], and in the Montmartre scene, *Passez vot' chemin*, and *L'adresse de vot' paradis* are almost on the same page with *belle journée* [belə zur'ne], *nous sommes en avance* [nu sɔmə-zā-na'vā:s]. In reality the policemen, ragpickers, junkmen, etc., sing quite stately French with only an occasional word or exclamation in their habitual dialect.

The subject of speech elisions is competently handled in various books, but authors agree that to knowledge must be added fluency (since elisions are due to speed)

<sup>1</sup> Compare the rule given in Lesson V., p. 26. In rapid speech three or more consonants are sometimes combined if the last be *l* or *r*.



and to fluency must be added acute observation, for the French do not follow any rule with entire consistency, and the zealous foreigner may work into his speech elisions which are never used.<sup>1</sup>

**The Tréma.** When, instead of eliding, the French desire to isolate a vowel, it is written with the *tréma* (diæresis), two dots placed above it, indicating that it is to be pronounced according to rules applying to it alone.

## ISOLATED VOWELS

*maïs* [ma'is], maize

*haïr* [a'ir], to hate

*Saül* [sa'yl], Saul

## DIGRAPHS

*mais* ['mɛ], but

*air* ['ɛ:r], air

*saule* ['so:l], willow

<sup>1</sup> In regard to the elision of [ə] let foreigners remember with respect the "law of the three consonants" (two preceding, one following, cp. p. 26). For example, in rapid conversation one may drop the *l* from *quelque fois*, but never the "mute *e*" (never say [kelk'fwa]), and one must always retain the final [ə] of *puisque* when it is followed by a consonant: one may say *puisqu'il est là*, but *puisque vous voulez* must be [pʁiskə vu vule].

## LESSON XIV

### EXCEPTIONS AND ADDITIONAL DETAILS

#### I. VOWELS

THE exact shading of vowels differs with the individual. A word may vary considerably in the pronunciation of different members of the same family. Many of the minor differences of speech (particularly those due to speed) are eliminated by the definite rhythm and the more sustained tone in singing, but some must be recognised which may be and are habitually reproduced by French singers.

There is, for example, a very noticeable variation in the treatment of words with [ɛ]. When [ɛ] is found in an unaccented syllable directly preceding the stress, it is usually raised towards [e]. Thus there is a marked difference between the first vowel sound in *aimer* and *aime* which might well be transcribed [e-me] and [ɛ'm] (the "modifier" showing that the sound, although related to [e], is not completely close).<sup>1</sup>

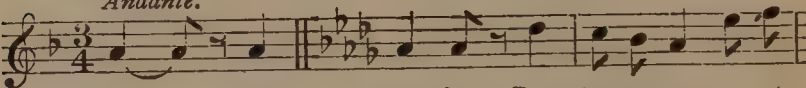

In singing this intermediate sound is given to *les, tes, ses, mes, des*,<sup>2</sup> and to the first vowel in words like *baiser, maison, effroi, paisible*, etc. In ordinary speech many of these quick unstressed vowels are frankly closed [e], but in singing they tend towards [e] or [ɛ] according to the sentiment, the emphasis upon the word, the tempo, etc. If the phrase is slow the vowel is generally opened more than when the same word occurs in a rapid passage. In

<sup>1</sup> Passy recognises the existence of this intermediate sound: *Dict. Phon.*, p. xxi.; *Les Sons du Français*, p. 83.

<sup>2</sup> In conversation *les, tes, ses, mes, des*, have [e].

the phrase from the garden scene in *Faust*: *Aimer! Porter en nous une ardeur toujours nouvelle!* the important word *aimer* is sung with a fully-opened [ɛ], whereas in the line from *Le Mariage des Roses* (Franck): *Aimer est l'unique loi*, the word *aimer* is unstressed and, the phrase having a good deal of motion, the same vowel approaches the closer [e].

## MUSICAL EXAMPLES:

<p>Faust. <i>Andante.</i></p>  <p style="text-align: center;">Ai - - mer!      Por - ter en nous    etc. [ɛ - - me!      pɔr - te - rã nu]</p>	<p>GOUNOD.</p>
<p>Le Mariage des Roses. <i>Poco allegretto.</i></p>  <p style="text-align: center;">ai-mer est l'u-ni-que loi [ɛ-me - rɛ ly - ni - kə 'lwa]</p>	<p>FRANCK.</p>

A fully open [ɛ] is sung whenever the same vowel would be long in speech,<sup>1</sup> and usually when it is followed by a mute syllable.

One possible result of this instinctive desire for the open [ɛ] before mute syllables is shown by the orthographic changes in certain forms of the verbs *mener*, *geler*, *céder*, *espérer*, *protéger*, etc., which are written *mène*, *gèle*, *cède*, etc., and are pronounced with [ɛ] in all tenses where written *e* comes before a mute syllable. Infinitives with written *é* in the syllable before the last (such as *céder*, *espérer*, *protéger*) keep the *é* in the future and conditional even before the mute syllable, but the pronunciation tends

<sup>1</sup> The length of vowels is considered on p. 92.

towards the more open vowel even in speech, and in singing (with a note given for the mute syllable) these tenses have a fully open [ɛ]. This fact is so thoroughly recognised that, in the score of *Carmen*, *cèderai*, *protégerez*—even the imperative *protégez*—are printed *cèderai*, *protégerez*, *protégez*, in defiance of grammar!

## MUSICAL EXAMPLES:

Carmen.—1. BIZET.

vous me pro - tè - ge - rez — Sei  
[pro - 'tɛ - ʒə - re]

- gneur ! Pro - tè - gez - moi —  
[pro 'tɛ - ʒe mwa]

Carmen.—2. BIZET.

Non ! Je ne te cè - de - rai pas  
['se - də - re]

It is a general rule that the verbal termination *ai* (future, past historic, etc.) is pronounced [ɛ] in order to distinguish such tenses from others ending in *ais*, *ait*, etc. The difference between future and conditional is always sharply brought out, the conditional being given a very open [ɛ], but in *speech* the *ais*, *ait*, etc., of the imperfect approaches [ɛ], opening more or less in singing according to the conditions noted on page 87.<sup>1</sup>

<sup>1</sup> No phonetic symbol is assigned to this intermediate sound, probably because of its variability.

The unaccented first vowel sound in various parts of the verb *faire*, such as *faisant*, *faisons*, *faisiez*, etc., is pronounced [ə], [fə'zɑ̃], etc., and this applies to the corresponding parts of verbs derived from *faire*, such as *satisfaire*.

Some of these words are occasionally heard with [ɛ], and [ɛ] is regularly used in *bienfaiteur* [bjɛ̃fɛ'tœ:r], *malfaiteur* [malfɛ'tœ:r].

Written *e*, though followed by a consonant (cp. Rule, Lesson II.), requires [e] in the following words: *et* [e], *clef* [kle], *pied* [pje] and *je m'assied*, *tu t'assieds*, *il s'assied*, etc., of the verb *s'asseoir*.

In the following words written *ai* counts for [e]: *gai* and its derivatives such as *gaieté* [gete], *geai* [ʒe], *quai* [ke], *pays* [pe'i]. *Baiser* is either [beze] or [bɛze]. The first vowel would always be [ɛ] in a slow phrase; even *pays* is often sung [pei] if stretched over two notes in a slow passage.

In the following words *eil* (ordinarily [ɛ:j]) is [œ:j]:

<i>l'œil</i> [lœ:j], the eye	<i>cueillir</i> [kœ'jir], to gather
<i>l'œillet</i> [lœje], the carnation	<i>accueillir</i> [akœ'jir], to welcome
<i>l'orgueil</i> [lɔr'gœ:j], pride	<i>recueillir</i> [rəkœ'jir], to collect
<i>orgueilleux</i> [ɔrgœ'jø], proud	<i>le cercueil</i> [sɛr'kœ:j], the bier

*Variations in words with written a.* The verbal termination *as* is [a], *tu as* [ty a], *tu donnas* [dɔ'na], *tu vas* [va], etc., also, in spite of the rule (Lesson IV.), the first vowel is [a] in *hasard* [(h)a'zɑ:r], *nasal* [na'zɑl].

Although it is far from an invariable rule, there are many words like the following, in which written *a*, followed by two differing consonants, calls for the dark [ɑ]:

<i>accabler</i> [akable], to crush	<i>cadre</i> [kɑ:dr], frame
<i>diable</i> [djɑ:bl], devil	<i>cadavre</i> [ka'dɑ:vɾ], corpse



*fable* [fa:bl], fable*miracle* [mi'ra:kl], miracle*gagner* [ga:ne], to gain*navrer* [navre], to wound

*Sable* and *sabre* may be pronounced with either [a] or [ɑ], but the following require [ɑ].

*espace* [es'pa:s], space*jadis* [ʒa'dis], formerly*flamme* [fla:m], flame*maçon* [ma'sɔ̃], mason

Nasal *en* [ɑ̃] preceded by *i* keeps the sound of [ɑ̃] when followed by a mute syllable. *L'audience* [o'djɑ̃:s], *conscience* [kɔ̃'sjɑ̃:s], *science* [sjɑ̃:s], *patience* [pa'sjɑ̃:s], also in the following: *orient* [ɔ'rjɑ̃], *client* [kliɑ̃], *expédient* [ekspe'djɑ̃].

In certain words taken from other languages written *en* is pronounced [ɛ̃]: *Européen* [œrope'ɛ̃], *Benjamin* [bɛ̃'ʒa'mɛ̃], *Rubens* [ry'bɛ̃:s], *Saint-Gaudens* [go'dɛ̃:s], *Bemberg* [bɛ̃'beɪr].<sup>1</sup>

It was stated in Lesson II. that words with written *au* were pronounced with [o], but whenever written *au* is followed by *r* the vowel is opened [ɔ].

*aurore* [ɔ'ro:r], dawn      *j'aurai*, etc. [ʒɔ're], I shall have*auréole* [ɔ're'ɔl], aureole      *j'aurais*, etc. [ʒɔ're], I should have*laurier* [lo'rje], laurel      *taureau* [to'ro], bull

There are a few words with *au* which were formerly pronounced with [o], but which now show a tendency to open the vowel. *Cauchemar* ("nightmare") may be given either [o] or [ɔ], *nauffrage* ("shipwreck") also hesitates between [o] and [ɔ], but in *mauvais* ("bad") the [ɔ] seems definitely preferred, although it may still be heard with [o]. *Paul* is [pɔl], but *Pauline* is [po'lin].

In a few exceptional instances, written *o* at the beginning of a word, and in the endings *ome*, *one*, is pronounced with close [o] instead of the open [ɔ]: *arome* [a'rom], *zone* [zo:n], *odieux* [o'djø].

<sup>1</sup> Although spelled with *em*, *Bemberg* belongs properly with the other names given above.

**Miscellaneous Exceptions :**

<i>dot</i> [dɔt], dowry	<i>grosse</i> [gro:s], large, bulky
<i>faon</i> [fã], fawn	<i>paon</i> [pã], peacock
<i>femme</i> [fam], woman, wife	<i>paonne</i> [pan], peahen
<i>fosse</i> [fo:s], ditch, grave	<i>solennel</i> [sola'nel], solemn
<i>gageure</i> <sup>1</sup> [ga'zy:r], bet, wager	<i>trop</i> <sup>1</sup> [trɔ], too much, too many

**Length of vowels.** Vowels are generally long when followed by [z, ʒ, j, v] and final [r]. *Heureuse* [œ'rø:z], *tige* [ti:ʒ], *tard* [ta:r], *soleil* [so'le:j].

REMARK.—Of course *r* must be the actual final sound. In words like *porte*, *arc* [pɔrt, ark], *r* does not lengthen the preceding vowel.

[o, a, ø] are long before any pronounced consonant: *rôle* [ro:l], *âne* [a:n], *neutre* [nø:tr], *fausse* [fo:s], etc.

The nasal vowels are long before pronounced consonants: *France* [frã:s], *ombre* [õ:br], *sainte* [sẽ:t], *humble* [œ:bl].

Singers may reasonably inquire whether in any given composition the length of vowels is not determined by the melody. A composer often lengthens a vowel beyond its usual speech duration or assigns to a long vowel a very short note. True: but some words are only distinguishable by their length of vowel from others having the same sounds, and French singers always show the difference between a short and a normally long vowel by some definite change in quality. In words with [ɛ] this is usually done by spreading the tongue. Between *tette* and *tête*, *mettre* and *maître*, *faite* and *fête*, etc., there is a difference which mere lengthening will not reproduce. To show a difference of this sort in vowels which do not admit of broadening, such as [u] in *tousse* and *tous* [tus, turs], singers must rely upon a musical pressure or a change in tone colour.

<sup>1</sup> Note that written *eu*, in certain forms of *avoir*: *eu*, *eus*, *eut*, *eusse*, *eûmes*, etc., calls for [y] [y, ys, ym], but *gageur*, *gageuse*, are pronounced [ga'ʒœ:r, ga'ʒœ:z], according to rule. For *trop* [trɔ] is preferred, but [tro] is still heard, particularly when the word is final: *C'est trop*! [sɛ 'tro].

## REVIEW

1. When is "mute *e*" [ə] elided in French speech? When is it retained?
2. What determines the pronunciation of "mute *e*" in singing?
3. Which cases admit of doubt?
4. Is a "mute *e*" ever stressed? How may this be avoided if a mute syllable falls upon an accented note?
5. How do the French indicate the isolation, or separate pronunciation, of a vowel? Show in phonetic transcription the difference between *maïs* and *mais*, *Saül* and *saule*.
6. In French speech, have the vowels an invariable pronunciation, or do they vary with circumstances or with individuals?
7. Which vowel varies noticeably in singing, and what determines its pronunciation?
8. What general difference is made in singing between stressed and unstressed [ə]?
9. How does the pronunciation of written *ai* differ in the future and conditional of verbs? How does the pronunciation of *ai* differ in the conditional and imperfect?
10. Write phonetically *gai*, *baiser*, *geai*, *cueillir*, *cercueil*, *fable*, *navrer*, *flamme*, *jadis*, *aurore*, *femme*, *paonne*, *trop*.
11. When is a French vowel long? Which are long before all pronounced consonants?
12. Why need singers concern themselves with the normal length of vowels since their actual duration in singing depends upon the melody?

## LESSON XV

### EXCEPTIONS AND ADDITIONAL DETAILS—*continued*

#### 2. CONSONANTS

*The interpolated h.* Students having the advantage of association with French natives will notice that the sound of *h* (in spite of all that has been written about the equal silence of “mute” and “aspirate” *h*) is quite frequently heard in normal speech. The same earnest and observant students, reading Passy's *Sons du Français*,<sup>1</sup> may realize that, after all his deterrent statements on p. 104, M. Passy on p. III transcribes *hanneton* (“beetle”) quite blandly [hantɔ̃]. They may notice in the *Phonetic Dictionary*, at the head of the list of words with “aspirate *h*,” the suggestive remark that italicised *h* means the absence of elision and liaison, “*and that one may aspirate.*” How shall they harmonise these apparent contradictions?

The fact seems to be that the French seldom pronounce an *h* consciously, but often interpolate the sound either to avoid the “hiatus” which they so greatly dislike, or as an emotional escape of breath in certain words without relation to the spelling. Thus *haine* (“hate”) may be sung with or without *h*, according to the violence of the sentiment. In *Il pleure dans mon cœur*, by Debussy, the phrase *sans amour et sans haine* (just before the end) is usually

<sup>1</sup> *Les Sons du Français*, by Passy, is obtainable in an excellent translation.

sung without *h*, with the following vowel slightly aspirated (a frequent compromise!)<sup>1</sup>; but Carmen's vigorous *Je te hais!* might be sung with *h*. *Là-haut* ("up there") is [la'ho] if in a stressed position,<sup>2</sup> and whenever words like *réel*, *Européen*, *Baal*, etc., are emphasised they will be heard as [re'hel, œrope'hẽ, ba'hal].

In singing, the "aspirate *h*" is sometimes pronounced when the hiatus would be both disagreeable and difficult from the standpoint of production as well as of taste. For example, in *Au Pays*, by Holmès, the phrase: *Rien à boire, en haillons* ("nothing to drink, in rags") is sung in quick-step marching time, the two first syllables of *en haillons* being on a triplet. A young singer tries instinctively to reduce the discomfort of the quick transition from [ã] to [a] by making the forbidden liaison [ã-na'jõ!], but the real solution of the problem is the restoration of the *h* (Musical Example 1). An exactly similar case occurs in *La Belle du Roi* (also by Holmès). The phrase *où le page amoureux s'est enhardi dans l'ombre* can hardly be sung at the indicated speed, smoothly and well, without the interpolated *h*.

The French sound the "aspirate *h*"<sup>3</sup> whenever it may be expected to add to the dramatic or descriptive power of the word. In *Le Bateau Noir*, by Huë, the two violent phrases *chevaucher au hasard la mer folle* ("to ride at hazard the wild sea"), and *O vapeur, bous et hurle avec rage!* ("Oh vapour, boil and howl with rage!"), have each a word whose force is enhanced by the "aspirated *h*" (Musical Example 2). At the end of *La Caravane*, by Chausson, the escape of breath on the word *haletant* adds greatly to the effect: *Couchez-vous et dormez, voyageurs haletants!* ("Lie down and sleep, gasping travellers!") (Musical Example 3).

<sup>1</sup> Experienced singers understand that it is possible to sing a vowel with audible escape of breath, yet without a preceding *h*.

<sup>2</sup> *Les Sons du Français*, p. 104.

<sup>3</sup> Students will notice that no liberties are taken with the "mute *h*." It is treated invariably as non-existent.



## MUSICAL EXAMPLE 1:

Au Pays.

HOLMÈS.

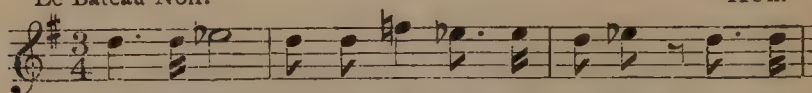


Rien à boire, en haillons  
[rjẽ - na bwar, ă hajõ]

## MUSICAL EXAMPLE 2:

Le Bateau Noir.

HUË.

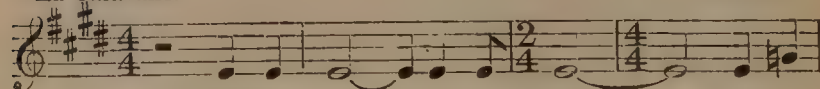


O va-peur, bous et hurle a - vec ra - ge! Tour - ne  
[o va-'pœr, bu - ze 'hyr - la - vek 'ra - 3e]

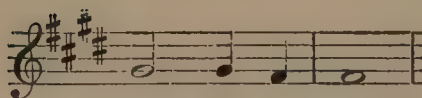
## MUSICAL EXAMPLE 3:

La Caravane.

CHAUSSON.



Couchez - vous, et dor - mez voy - a -  
[ku - je vu, e dør - me: vwa - ja -



geurs ha - le - tants!  
3œ:r ha - lə - tã

**Final Consonants.** The general rule that written final consonants stand for no sound in modern French has so many exceptions that only the most important may be indicated. It has been noted (in Lesson X.) that the principal exceptions to this rule are final *r*, *c*, *f*, *l*, but almost every consonant is pronounced at the end of a few words, particularly those of foreign origin.

While final *ct* is mute in *aspect* [as'pɛ], *respect*, *instinct*, it is sounded as [kt] in *compact* [kɔ'pakt], *correct*, *direct*, *infect*, *strict*, *tact*.

*d* final is sounded in a few names, such as *Alfred* [al'frɛd], *David* [da'vid], *Madrid*, *Le Cid*, *George Sand*, etc., and in *sud* ("south").

Final *n* is pronounced in *Amen* [a'mɛn], *Eden* [e'dɛn], *lichen* [li'kɛn], *hymen* [i'mɛn], also pronounced [i'mɛ̃] if rhyming with a word ending in [ɛ̃].

Final *p* is heard only in *cap*, *cep*, *hop*, and one or two other words not found in songs.

The termination *er* is usually [e] in words of more than one syllable (cp. Lesson II.), but in the following final *r* is pronounced with preceding [ɛ̃]:

<i>amer</i> <sup>1</sup> [a'mɛ:r], bitter	<i>la cuiller</i> [kɥi'jɛ:r], the spoon
<i>fier</i> <sup>1</sup> [fjɛ:r], proud	<i>l'hiver</i> [i've:r], the winter
<i>hier</i> [jɛ:r, iɛ:r], yesterday	<i>l'enfer</i> [ɑ'fɛ:r], Hell

REMARK.—*Monsieur* (composed of *mon* and *sieur*) (cp. also *Monseigneur*) has been reduced to [mɛsjø]; *Messieurs* is [mɛsjø].

*s* final is sounded in the following (and a few more):

<i>mars</i> [mars], March	<i>hélas</i> [e'la:s], alas!
<i>fil</i> s [fis], son	<i>jadis</i> [ʒa'dis], formerly
<i>lys</i> <sup>2</sup> [lis], lily	<i>mœurs</i> [mœrs], manners
<i>ours</i> [urs], bear	<i>oasis</i> [wa'zis], oasis
<i>bis</i> [bis], twice	<i>vasistas</i> [vazis'ta:s], casement
<i>maïs</i> [ma'is], maize	<i>bourous</i> [bur'nu:s], cloak

<sup>1</sup> *Amer* and *fier* are pronounced like their feminine form *amère*, *fièvre*. Final *r* is also sounded in *Jupiter* [ʒypitɛ:r], *Auber* [o'bɛ:r], *Wéber* [ve'bɛ:r].

<sup>2</sup> In *fleur de lys* the final *s* is mute [flœ:r də 'li].

*omnibus* [ɔmni'by's]

*angélus* [ãze'ly's]

*hiatus* [ja'ty's]

*gratis* [gra'tis]

*lapis* [la'pis]

*chorus* [kɔ'ry's]

And in certain names, among which are *Agnes* [a'ɲe:s], *Clovis*, *Damis*, *Tircis*, *Vénus*, *Bacchus* [ba'kys], *Rheims* [rê:s].

Final *t* is heard in a few words of foreign origin, such as *stabat*, *vivat*, *subit* ("sudden"), etc., also in the following: *fat* ("fop"), *mat* ("dull"), *brut* ("rough"), *chut*<sup>1</sup> ("hush"), *net* ("clear," "plain"), *rapt* ("rape").

REMARK.—*Christ* is [krist], but *Jésus-Christ* is [ʒezy'kri].

Final *th* is given the sound of *t* in *luth* [lyt], *Élizabeth* [eliza'bet].

**Consonants in the body of words.** There are comparatively few exceptions to the general rule that consonants in the body of words are sounded. Students will recall the useless *g* in *vingt* [vê], *doigt* [dwa], and the equally valueless *l* in *fil* [fis].

In the following words, written *ill* does not call for [j], but has its ordinary value: *mille* [mil], *million*, *distiller* [disti'le], *tranquille* [trã'kil], and its derivatives *tranquilliser*, *tranquillité*, *ville* [vil], and the related words *village* [vi'la:ʒ], *villanelle* [vila'nêl]. There are a few names, such as *Achille* and *Séville* which, though it is usually pronounced [se'vil], is occasionally found rhyming with *brille* [bri:j—se'vi:j].

<sup>1</sup> In ordinary speech *chut* is simply [t]. For words with final *x*, see Lesson X. A few more words with pronounced final consonants are enumerated in Lessons XI., XII.

Written *m* in the following words has no phonetic value: *automne* [o'tɔ̃n] (but *automnal* with [m]), *damner* [da:nɛ] and its derivatives *condamner* and *condamnable*.

The sound of the nasal vowel is retained in the first syllable of the following words:

*emmener* [ã'mne], to lead away  
*ennoblir* [ã'nɔ'bli:r], to ennoble  
*ennui* [ã'nɥi], ennui, grief  
*enivrer* [ã'ni'vre], to intoxicate  
*s'enhardir* [sã(h)ar'di:r], to embolden  
*s'enorgueillir* [sã'nɔrgœ'ji:r], to become elated

Written *p* in the following words has no phonetic value: *corps* [kɔ:r], *baptême* [ba'tɛ:m] and its various derivatives, *compte* [kɔ̃:t] and its derivatives, *dompter* [dɔ̃:te] ("tame," "subdue") with its derivatives, *prompt*, *promptement* [prɔ̃'tmã], *sept* ("7") and *septième* ("7th"), but *Septembre* [sɛp'tã:br], *temps* [tã] ("time"), *exempt* and also *exempter* [ɛgzã'te], but in *exemption* the *p* is sometimes heard. *Je romps*, *tu romps*, *il rompt* [rɔ̃]—from the verb *rompre* ("to break").

Written *y* between vowels is treated as [i + i]; that is to say that *payer*, *voyage*, etc., are pronounced as if written *pai-ier*, *voi-iage* [pɛ'je, vwa'ja:ʒ]. This applies to many words in frequent use, such as *ayant* [ɛ'jã], *ennuyer* [ã'nɥi'je], *essuyer*, *essayer*, etc.

**Double consonants.** It has been stated that double consonants count phonetically as one (cp. Lesson V.), and this is true of all the older words of genuine French descent: *honneur* [ɔ̃'nœ:r], *aller* [a'le], etc. It is claimed that many learned terms, and words derived from other languages, such as *immense*, *innombrable*, *illustre*, *collègue*, etc., have in reality a double consonant; but the *Phonetic Dictionary*

permits a choice of either one or two consonants in nearly all such words, so singers may reserve their care for cases where the doubled consonant is required in order to preserve the meaning. For example: the imperfect can only be distinguished from the conditional in verbs like *mourir*, *courir*, etc., by the double trill given to *r* in the conditional (*je mourais*, *je mourrais*, *je courais*, *je courrais*, etc.). A double consonant often results from the meeting of two words, one ending and the other beginning with the same consonant sound (*avec calme*, *robe blanche*). If these are neglected a confusion of meaning may result. It will not do to say or sing *C'est là* for *celle-là*, nor *Il a dit* instead of *Il l'a dit*. In cases like the doubled *b* in *robe blanche*, the composer sometimes removes the difficulty by restoring the final [ə] (see Musical Example 1), but there are occasional phrases where the double consonant may hardly be avoided (Musical Examples 2, 3).

## MUSICAL EXAMPLE 1:

A une Fiancée. FERRARI.

Mets ta ro - be blan - che,  
[Mɛ ta rɔ - be 'blɑ̃: - ʃə]

## MUSICAL EXAMPLE 2:

Chanson de la Mariée. RAVEL.

Tous sont al - li - és!  
[Tus sɔ̃ - ta - li - e]



## MUSICAL EXAMPLE 3:

Nocturne. CHAUSSON.

Que nous mour-rions tous deux.  
[kə nu mur -'rjɔ̃ tu dø.]

The term "double consonant" is of course inexact. Although represented by two letters (even in phonetic transcriptions), a double consonant is simply a prolonged consonant having, like the single consonant, but one contact and release, the time between them being lengthened.

Nyrop says (*Manuel Phonétique du Français Parlé*, p. 99): "When we pronounce the word *Allah*, we do not twice in succession make all the movements necessary for the emission of an *l*; the point of the tongue comes, once for all, to rest against the teeth, but instead of allowing it to fall immediately, as is the case for simple *l*, we prolong the contact and retard the release."

If the second consonant begins a stressed syllable, or another word, the *release* must be emphasised by tongue, lips, or (in the cases of consonants like *s*, *r*, etc.) by an impulse of the breathing muscles. In *Alléluia* the doubled *l* is indicated simply by length, but in *Celle-là*, *avec calme*, the lengthened consonant is released with a strong tongue movement.

## REVIEW

1. What is the difference between "mute *h*" and "aspirate *h*"? Does the treatment of "mute *h*" vary? Do the French ever use the sound of *h*? Explain and give examples.
2. Are final consonants in French usually silent or pronounced? What class of words form the general exception to this rule?
3. Write phonetically *amer*, *aspect*, *direct*, *ennui*, *ennuyer*, *fil*, *hier*, *luth*, *lys*, *Monsieur*, *Messieurs*, *oasis*, *Damis*, *Tircis*, *Wéber*, *Le Cid*, *Jésus-Christ*, *Christ*.
4. Give two pronunciations of *hymen* and explain their use.
5. Are consonants in the body of a word pronounced as a general rule, or silent?
6. Write phonetically: *automne*, *automnal*, *sept*, *Septembre*, *damner*, *dompter*, *prompt*.
7. When are double consonants used? Explain and give examples.
8. Is the term "double consonant" technically exact? Explain.

## FINAL SUGGESTIONS TO SINGERS

CONSCIENTIOUS students should arrive at this page with more knowledge of rules than is possessed by the average French singer, who, like his English brother, may be a creature of temperament rather than of thought. But much may be learned even from the faults of such a native singer, and the closest observation of all genuine French artists is invaluable, since such observation is at this point the only possible substitute for the instinct and experience which time alone will give.

It is not enough to know that words with [ɛ] may vary, or even the cases when this is most usual. The exact nuance of difference must be heard in many voices, many passages, and adapted to the possibilities of the individual singer and song. It is not enough to know that the “*h aspiré*” may be pronounced under the circumstances described in Lesson XV. Observation must supplement this information, for the French make but sparing use of this permission, and more often aspirate the vowel immediately following rather than the *h* itself.

Students must not be perturbed by individual differences in pronunciation. Singers are not all of equal reliability in diction, and a French singer may use unconsciously a sound belonging to the province of his birth or childhood, quite as an instructed American or Englishman might lapse under excitement into a regional pronunciation on some single word.<sup>1</sup> There may be differences in the shading of a certain vowel, or in certain words, among equally

<sup>1</sup> The writer heard in Sarah Bernhardt's Company two men who, in the first act of *La Tosca*, exclaimed, *Quelle femme!* the first saying [kel'fam] and the second [kel'fam].

cultivated singers and speakers—not necessarily an extreme divergence, but noticeable by a discriminating student, who must keep as near as possible to the safe average, and permit himself only such variations from the rules as are warranted by the occasion, have been thoroughly established as the practice of recognised artists, and are thus known to be in harmony with the general characteristics of the language.

What are the *general characteristics* of the French language as applied to singing? Those who have had opportunities of hearing good native singers, and whose vocal experience enables them to form a real judgment, must surely recognise that it is sung with the most concentrated resonance, and such frequent lip-rounding as to make it generally dark rather than bright in colour. In spite of the four nasal vowels, it is a language most favourable to good singing, having all the advantages claimed for Italian: pure vowels, quick consonants, with the added subtlety of a larger vowel scale.<sup>1</sup>

**The technique of diction.** Some hints were given during the first discussion of vowels which may form a basis of more profitable experiment, now that the singer has familiarised himself with the phonetic scheme of the language, and is no longer forced to give his whole attention to a correct pronunciation of new sounds. In those early lessons (pp. 10, 13, 15, 18, etc.) something was said of the *sensation of resonance* far forward in the mouth which many singers strive for in all languages, and which is particularly important in securing for French the brilliant *timbre* which characterises it in spite of its dark colour. Students are urged to practise the simple exercises given with this development in view.

Two further suggestions as to the technique of diction are:

<sup>1</sup> Italian is patently limited by its seven vowel sounds to a more primitive range of emotion.

First: Confine the actual process of pronunciation to the most limited space possible. Work for a small but energetic enunciation.

Second: Never spread the lips. As nine of the sixteen vowel sounds of French are definitely rounded [u, o, ɔ, ɔ̃, y, ø, œ, œ̃, (ə)] students will find it most helpful to sing French, if not with a slight pout, with at least a flexible forward impulse of the lips.<sup>1</sup>

In words like *tour*, *sur*, *cœur*, *bleu*, a French singer rounds his lips before pronouncing the initial consonant and keeps them rounded during the final consonant—even longer if another vowel follows which requires their readiness. In the two lines from Massenet's charming little song *Pitchounette* (see Musical Example 1), a correct pronunciation at the usual speed is practically impossible unless the lips are protruded for the first rounded vowel—or rather syllable—and then retained until all need for them is past. In the first phrase: *Pitchounette, as-tu pas peur?* [pitʃu'net, aty pa 'pœ:r], round the lips for the second syllable [tʃu] and pronounce with a protruded upper lip until the end of the word *peur*. In the second phrase: *Le Mistral est un voleur qui prend tout sur son passage* [lə mis'tra-le-tœ̃ vɔ'lœ:r ki prɑ̃ tu syr sɔ̃ pa'sa:ʒə], round the lips on *un voleur*, and keep a relatively forward position until *tout sur* calls for the extreme pointing. If the lips are permitted to relax after *un voleur* they cannot be brought quickly enough to the extreme position of *tout sur*. In the two phrases from the well-known and very difficult *Mandoline*, the lips must be rounded on the first word and retained almost to the end of each phrase. A trial of these two songs will convince the young singer that nothing but a small, front enunciation, with relative lip-rounding will enable him to execute them at the traditional speed.<sup>1</sup>

<sup>1</sup> Suggestion 2 must not be misunderstood as advising "trumpet lips" or any rigid position, but merely a *lip readiness* in which American and English singers are usually deficient.



## MUSICAL EXAMPLE 1:

Pitchounette. MASSENET.

Pitchounette, as-tu pas peur? Le mis-tral est un vo -

- leur Qui prend tout sur son pas - sa - ge.

## MUSICAL EXAMPLE 2:

Mandoline. DEBUSSY.

Sous les ra - mu - res chan - teu - . . . . .

- ses. . . . . etc.

d'u - ne lu - ne rose et gri - se.

There is another suggestion, regarding the technique of diction in its relation to interpretation rather than to pronunciation alone. Young singers are sometimes disconcerted by one persistently bad note in a passage—a note which, given every advantage of freedom and good tone production, remains at variance with the general colour of its phrase. This is often due to an incongruous vowel. Owing to their tongue position, some vowels are inherently brighter than others. For example, the extreme resonance of [i] in words like *lys* ("lily") needs careful treatment if it is not to stand out from the warmer vowels of surrounding words. A bright sound like [i] or [e] may always be darkened by "covering," or by mentally relating it to a darker vowel. Sometimes there is a succession of light vowels in words whose poetic meaning and musical setting call for a deeper colour, and singers may practise singing such phrases with the *general adjustment* of their most expressive vowel or of any other vowel that will give the desired shading. This simple expedient is used (consciously or unconsciously) by all experienced singers, and is quite compatible with a distinct and correct pronunciation.

In the lessons dealing with exceptions nothing was said of the shifting of stress under excitement which is called *déplacement d'accent*. When the Anglo-Saxon, wishing to double his emphasis, strengthens his stress, the Frenchman *shifts* his stress to a different syllable. Instead of *misérable* [mize'ra'bl] he says ['mizerabl] and for *épouvantable* [epuvã'ta'bl] he may say [e'puvã'tabl]. He may even cry *Mon dieu!* with emphasis on *Mon*, but he never shifts the stress to a "mute syllable," and in singing any legitimate *déplacement d'accent* depends primarily upon the intention of the composer.

In this book the consideration of dialects is also omitted. Although the local pronunciation of New Orleans adds to the charm of its Creole songs, and the quaint touches in Canadian French apply properly to the folk-songs of that

region, the art songs of France call for a pronunciation based upon the classical tradition. Successful singers of dialect songs usually specialise in them, and sacrifice the broader culture and appeal, as well as the standard French, of the general repertoire. Young singers in search of novelty are warned against this, and reminded that a command of the French language adequate to the interpretation of the great songs of Debussy and Fauré will be a thrilling novelty to the musical critics! For it must also be remembered that an artistic rendering of the songs of another nation calls for comprehension of the mentality and temperament which those songs express. Students who, through the elementary information given in this book, have learned to read their song texts must push on through wider study to the point when they can read French poems without the impulse to translate. Then they are at the beginning of the real, idiomatic understanding *beyond which* lies a genuine appreciation of French thought and emotion, and only then can they hope to approximate to the tone colour, nuance, and convincing interpretation of a native singer.

## SONG TRANSCRIPTIONS

THE following transcriptions include two famous old French airs which have survived by their intrinsic beauty, and are still included in the modern repertory: *Bois épais*, Lully; *Plaisir d'Amour*, Martini. These are followed by two of the melodious, old-fashioned songs which were favourites of the past generation of great singers, and are still used for study material: *L'Esclave*, Lalo; *Ouvre tes yeux bleus*, Massenet. Then follow examples of the four greatest song composers of France: Fauré, Debussy, Duparc, Chausson, and one concert aria.

In these transcriptions there has been no effort to show the length of vowels as determined by the melody, but the liaisons are shown according to accepted phrasing.

### LIST OF SONGS TRANSCRIBED

- |                                |          |
|--------------------------------|----------|
| 1. <i>Bois épais</i>           | Lully    |
| 2. <i>Plaisir d'Amour</i>      | Martini  |
| 3. <i>L'Esclave</i>            | Lalo     |
| 4. <i>Ouvre tes yeux bleus</i> | Massenet |
| 5. <i>Les Berceaux</i>         | Fauré    |
| 6. <i>Beau Soir</i>            | Debussy  |
| 7. <i>Extase</i>               | Duparc   |
| 8. <i>Les Papillons</i>        | Chausson |

Aria. "Pleurez mes yeux" (from *Le Cid*) Massenet

## BOIS ÉPAIS

*(Air from "Amadis")*

Bois épais, redouble ton ombre,  
 bwa-ze'pɛ, rɛdu'blɛ tɔ̃-'nɔ:brɛ,  
 Tu ne saurais être assez sombre,  
 ty nə sɔrɛ-'zɛ:-trase 'sɔ:brɛ,  
 Tu ne peux trop cacher  
 ty nə pø trɔ ka'ʃe  
 Mon malheureux amour.  
 mɔ̃ malœ'rø-za'mu:r.

Je sens un désespoir  
 ʒə sɑ̃-zœ̃ dezɛs'pwa:r  
 Dont l'horreur est extrême,  
 dɔ̃ lɔ'rœ:r-ɛ-tɛk'stre:mə,  
 Je ne dois plus voir ce que j'aime,  
 ʒə nə dwa ply vwa:r sɛ kə 'ʒɛ:mə,  
 Je ne veux plus souffrir le jour.  
 ʒə nə vø ply su'fri:r lə 'ʒu:r.  
 Lully.

## PLAISIR D'AMOUR

Plaisir d'amour ne dure qu'un moment:  
 plezi:r da'mu:r nə 'dy:rɛ kœ̃ mɔ'mɑ̃:  
 Chagrin d'amour dure toute la vie.  
 ʃagrɛ̃ da'mu:r dy:rɛ tutə la viə.  
 J'ai tout quitté pour l'ingrate Sylvie;  
 ʒe tu ki'te pu:r lɛ:gratə sil'viɛ;  
 Elle me quitte et prend un autre amant.  
 elə mə 'ki-te prɑ̃-tœ̃-no:-tra'mɑ̃.



Plaisir d'amour ne dure qu'un moment :  
 plezi:r da'mu:r nə 'dy:rə kœ mɔ'mã:  
 Chagrin d'amour dure toute la vie.  
 ʃagrẽ da'mu:r dy:rə tutə la 'viə.  
 "Tant que cette eau coulera doucement  
 tã kə sɛ-to kuləra dusə'mã  
 Vers ce ruisseau qui borde la prairie  
 vɛr sɛ ru'i'so ki bɔrdə la prɛ'riə  
 Je t'aimerai," me répétait Sylvie.  
 ʒə tɛmɔ're, mə repɛtɛ sil'viə.  
 L'eau coule encore, elle a changé pourtant.  
 lo ku-lã'kɔ:r, ɛ-la ʃã'ʒɛ purtã  
 Plaisir d'amour ne dure qu'un moment :  
 plezi:r da'mu:r nə 'dy:rə kœ mɔ'mã:  
 Chagrin d'amour dure toute la vie.  
 ʃagrẽ da'mu:r dy:rə tutə la 'viə.

Martini.

## L'ESCLAVE

Captive et peut-être oubliée,  
 kap'tivə e pœ-'tɛ-trubli'e(ə),  
 Je songe à mes jeunes amours,  
 ʒə 'sɔ̃:-ʒa mɛ ʒœnə-za'mu:r,  
 A mes beaux jours!  
 a mɛ bo 'ʒur!  
 Et par la fenêtre grillée  
 e par la fə'nɛtrə gri'je(ə)  
 Je regarde l'oiseau joyeux  
 ʒə rɛ'gardə lwazo ʒwa'jø  
 Fendant les cieux!  
 fã'dã lɛ 'sjø!

Auprès de lui, belle espérance,  
 o'prɛ de lɥi, bɛ-lɛspɛ'rã:s(ə),

## SINGERS' FRENCH

Porte-moi sur tes ailes d'or,  
 pɔrtəmwa syr tɛ-'zɛ'lə dɔ:r,  
 S'il m'aime encor!  
 sil mɛ: mǎ'kɔ:r!  
 Et pour endormir ma souffrance  
 e pu'-rǎ'dɔr'mi:r ma su'frǎ:s(ə)  
 Suspens mon âme sur son cœur  
 sys'pǎ mǔ-na:mə syr sǔ 'kœ:r  
 Comme une fleur!  
 kɔ-mynə 'flœ:r!

Gautier-Lalo.

## OUVRE TES YEUX BLEUS

(Lui):

Ouvre tes yeux bleus, ma mignonne:  
 'u:vrə tɛ-zjɔ blø, ma mi'ɲɔnə:  
 Voici le jour.  
 vvasilə 'ʒur.  
 Déjà la fauvette fredonne  
 deʒa la fo'vetə frə'dɔnə  
 Un chant d'amour.  
 œ ʃǎ da'mur.  
 L'aurore épanouit la rose.  
 lo'rɔ:-repanui la 'ro:zə  
 Viens avec moi  
 vjɛ-zavɛk mwa  
 Cueillir la marguerite éclore.  
 kœ'ji:r la margɛri-te'klo:zə.  
 Réveille-toi!  
 re've:jə twa!  
 Ouvre tes yeux bleus, ma mignonne:  
 'u:vrə tɛ-zjɔ blø, ma mi'ɲɔnə:  
 Voici le jour!  
 vvasilə 'ʒur!

(Elle):

A quoi bon contempler la terre  
 a kwa bõ kõ'tã'ple la 'tɛ:rə  
 Et sa beauté?  
 e sa bo'te?  
 L'amour est un plus doux mystère  
 la'mu:r-ɛ-tõ ply du mis'tɛ:rə  
 Qu'un jour d'été;  
 kõ zur de'te;  
 C'est en moi que l'oiseau module  
 sɛ-tã mwa kə lwazo mɔ'dy-  
 Un chant vainqueur,  
 lõ fã vɛ'kœ:r,  
 Et le grand soleil qui nous brûle  
 e lə grã sɔ'le'j ki nu 'bry:lə  
 Est dans mon cœur!  
 ɛ dã mɔ 'kœ:r!

Massenet.

### LES BERCEAUX

Le long du quai, les grands vaisseaux  
 lə 'lɔ dy ke, lə grã vɛ'so  
 Que la houle incline en silence,  
 kə la u-lɛ'kli-nã si'lã:sə,  
 Ne prennent pas garde aux berceaux  
 nə prɛnə pɑ 'gar-do bɛr'so  
 Que la main des femmes balance.  
 kə la mɛ dɛ 'famə ba'lã:sə.  
 Mais viendra le jour des adieux,  
 mɛ vjɛdra lə zur dɛ-za'djø,  
 Car il faut que les femmes pleurent,  
 ka-ril fo kə lə famə 'plœ:rə,

## SINGERS' FRENCH

Et que les hommes curieux  
 ə kə lə'zəmə kyri'ø  
 Tentent les horizons qui leurrent!  
 'tā:tə lə-zɔrizɔ ki 'lə:rə!  
 Et ce jour-là les grands vaisseaux,  
 e ce zur'la lə grā vɛ'so,  
 Fuyant le port qui diminue,  
 fujjā lə 'pɔ:r ki dimi'nyə,  
 Sentent leur masse retenue  
 sã:tə lœ:r 'masə rətə'nyə  
 Par l'âme des lointains berceaux.  
 par 'lɑ:mə də lwẽ'tẽ bɛr'so.  
 Prudhomme-Fauré.

## BEAU SOIR

Lorsque au soleil couchant les rivières sont roses,  
 lɔrs-ko sɔ'lɛ:j ku'ʃā lə ri'vjɛ:rə sɔ 'rɔ:ze,  
 Et qu'un tiède frisson court sur les champs de blé,  
 e kœ tʃɛ:də fri'sɔ ku:r syr lə ʃā də 'ble,  
 Un conseil d'être heureux semble sortir des choses  
 œ kɔsɛ:j dɛ-troɛ'rø sã:blə sɔrti:r də 'ʃɔ:zə  
 Et monter vers le cœur troublé.  
 e mɔ̃:tɛ vɛr lə 'kœ:r tru'ble.  
 Un conseil de goûter le charme d'être au monde,  
 œ kɔ'sɛ:j də gu:tɛ lə ʃarmə dɛ-tro 'mɔ̃:də,  
 Cependant qu'on est jeune et que le soir est beau,  
 sɛpāddā kɔ-nɛ 'ʒœn e kə lə ʃwa-rɛ 'bo,  
 Car nous nous en allons, comme s'en va cette onde ...  
 kar nu nu-zā-na'lɔ, kɔmə sã va sɛ-'tɔ̃:də  
 Elle à la mer, nous au tombeau.  
 ɛ-la la 'mɛ:r, nu-zo tɔ̃:'bo.

Bourget-Debussy.

## EXTASE

Sur un lys pâle mon cœur dort  
 sy-rǣ lis 'pɑ:lə mɔ̃ kœ:r 'dœ:r  
 D'un sommeil doux comme la mort,  
 dœ so'mɛ:j du kɔmə la 'mœ:r,  
 Mort exquise, mort parfumée  
 mɔ:-rɛks'ki:zə, mœ:r parfymə  
 Du souffle de la bien-aimée.  
 dy suflə də la bjē-ne'mə.  
 Sur ton sein pâle mon cœur dort  
 syr tɔ̃ sē 'pɑ:lə mɔ̃ kœ:r 'dœ:r  
 D'un sommeil doux comme la mort.  
 dœ so'mɛ:j du kɔmə la 'mœ:r.

Lahor-Duparc.

## LES PAPILLONS

Les papillons couleur de neige  
 lɛ papi'jɔ̃ kulœ:r də 'nɛ:ʒə  
 Volent par essaims sur la mer;  
 volə pa-re'sē syr la 'mœ:r;  
 Beau papillons blancs, quand pourrai-je  
 bo papijɔ̃ 'blɑ̃, kɑ̃ pu're'ʒə  
 Prendre le bleu chemin de l'air?  
 prɑ̃:drə lə blø ʃə'mē də 'lœ:r?  
 Savez-vous, ô belle des belles,  
 save'vu o belə də belə,  
 Ma bayadère aux yeux de jais,  
 ma baja'de-ro-zjə də 'ʒɛ,  
 S'ils me voulaient prêter leurs ailes,  
 sil mə vule prete lœr-'zɛ'lə,  
 Dites, savez-vous où j'irais?  
 'ditə, save'vu u ʒi're?



Sans prendre un seul baiser aux roses,  
 sã 'prã:drœ sœl bœ'ze o 'ro:zə,  
 A travers vallons et forêts,  
 a traver va'lō-ze fœ're,  
 J'irais à vos lèvres mi-closes,  
 ʒi're-za vo 'lœ:vœ mi'klo:zə,  
 Fleur de mon âme, et j'y mourrais.  
 flœ:r də mō-nɑ:m(ə) e ʒi mur're.  
 Gautier-Chausson.

### PLEUREZ! PLEUREZ, MES YEUX!

(Aria from *Le Cid*)

De cet affreux combat je sors l'âme brisée!  
 də sœ-tafrø kō'ba ʒə 'sœ:r lɑ:mə bri'zeə!  
 Mais enfin je suis libre et je pourrai du moins  
 mœ-zã'fẽ ʒə sɥi 'li:brə e ʒə pure dy mwẽ  
 Soupirer sans contrainte et souffrir sans témoins.  
 supi're sã kō'trẽ:t e su'fri:r sã te'mwẽ.  
 Pleurez! Pleurez, mes yeux! Tombez, triste rosée  
 plœ:re! plœ:re mœ-'zjø! tō:be, tristə ro'zeə  
 Qu'un rayon de soleil ne doit jamais tarir!  
 kœ rɛjō də sœ'lœ:j nə dwa ʒamə ta'ri:r!  
 S'il me reste un espoir, c'est de bientôt mourir!  
 sil mœ rœs-tœ-nœs'pwa:r, sœ də bjẽ'to mu'ri:r!  
 Pleurez, mes yeux, pleurez toutes vos larmes! Pleurez,  
 plœ:re, mœ-'zjø, plœ:re tutə vo 'larmə! plœ:re,  
 mes yeux!  
 mœ-'zjø!

Mais qui donc a voulu l'éternité des pleurs?  
 mœ ki dō-ka vu'ly letœrni'te də 'plœ:r?  
 O chers ensevelis, trouvez-vous tant de charmes  
 o ʒœ:r-zã'sœvœ'li, truvevu tã də ʒarmə

A léguer aux vivants d'implacables douleurs ?  
 a lege-ro vi'vā dē'pla'ka'blə du'lœ:r?  
 Hélas! je me souviens il me disait: Avec ton doux sourire  
 e'la:s! ʒə mə su'vjē il mə di'zɛ: avɛk tɔ̃ du su'ri:r(ə)  
 Tu ne saurais jamais conduire qu'aux chemins glorieux  
 ty nə sɔrɛ ʒamɛ kɔ'dɥi:rə ko ʃəmē glɔri'ø  
 Ou qu'aux sentiers bénis! Ah! mon père! Hélas!  
 u ko sātje be'ni! a! mɔ̃ 'pɛ:rə! e'la:s!  
 Pleurez! pleurez, mes yeux! Tombez, triste rosée  
 plœ:re! plœ:re, mɛ-'zjø! tɔ̃:be, tristə ro'zeə  
 Qu'un rayon de soleil ne doit jamais tarir!  
 kœ̃ rɛjɔ̃ də sɔ'lɛ:j nə dwa ʒamɛ ta'ri:r!  
 Pleurez, mes yeux! Ah! Pleurez toutes vos larmes!  
 plœ:re, mɛ-'zjø! a! plœ:re tutə vo 'larmə!  
 Pleurez, mes yeux!  
 plœ:re, mɛ-'zjø!

Massenet.

# REFERENCE LIST OF PHONETIC SYMBOLS USED IN THIS BOOK

PHO- NETIC SYM- BOL	EXAMPLE IN ORDINARY SPELLING	PHONETIC TRANSCRIPTION	DES- CRPTION OF SOUND
PURE VOWELS			
			LESSON
ɪ	<i>fil</i> le, <i>lys</i> , <i>ici</i>	[fi:ɪ, li:s, i'si]	I
e - "ever"	<i>été</i> , <i>blé</i> , <i>fée</i>	[e'te, ble, fe]	II
a - "air"	<i>air</i> , <i>père</i> , <i>tête</i>	[ɛ:r, pɛ:r, tɛ:t]	II
ə - "à"	<i>le</i> , <i>de</i> , <i>ce</i> , <i>brebis</i>	[lə, də, sə, brə'bi]	II
	<i>ami</i> , <i>dame</i> , <i>canard</i>	[a'mi, dam, ka'nɑ:r]	III
	<i>âme</i> , <i>phrase</i> , <i>espace</i>	[ɑ:m, fraɪz, ɛs'pa:s]	III
ɔ - "for"	<i>fort</i> , <i>sort</i> , <i>mort</i>	[fɔ:r, sɔ:r, mɔ:r]	IV
o - "toe"	<i>rose</i> , <i>pose</i> , <i>sabot</i>	[ro:z, po:z, sa'bo]	IV
	<i>soupe</i> , <i>route</i> , <i>chou</i>	[su:p, rut, ʃu]	I
FRONT ROUNDED VOWELS			
[y]	<i>pur</i> , <i>tu</i> , <i>rue</i> , <i>vu</i>	[py:r, ty, ry, vu]	VI
[ø]	<i>feu</i> , <i>bleu</i> , <i>ceux</i>	[fø, blø, sø]	VI
[œ]	<i>heure</i> , <i>fleur</i> , <i>cœur</i>	[œ:r, flœ:r, kœ:r]	VI
NASALISED VOWELS			
[œ̃]	<i>brun</i> , <i>lundi</i> , <i>un</i>	[brœ̃, lœ̃di, œ̃]	VII
[ẽ]	<i>vin</i> , <i>main</i> , <i>sein</i>	[vẽ, mẽ, sẽ]	VII
[ã]	<i>chant</i> , <i>enfant</i> , <i>sans</i>	[ʃã, ɑ̃'fã, sã]	VII
[õ]	<i>songe</i> , <i>fond</i> , <i>ton</i>	[sõ:ʒ, fõ, tõ]	VII
CONSONANTAL VOWELS OR SEMI-VOWELS			
[j]	<i>yeux</i> , <i>dieu</i> , <i>cieux</i>	[jø, djø, sjø]	VII
[w]	<i>oui</i> , <i>oiseau</i> , <i>bois</i>	[wi, wa'zo, bwa]	VII
[ʁ]	<i>fruit</i> , <i>nuage</i> , <i>lui</i>	[frui, nʁa:ʒ, lui]	VII

# LIST OF PHONETIC SYMBOLS 119

## CONSONANTS

(Described in Lessons IX, X)

[b]	<i>bras</i>	[bra]	[p]	<i>agneau</i>	[a'no]
[d]	<i>doux</i>	[du]	[p]	<i>père</i>	[pɛ:r]
[f]	<i>fou</i>	[fu]	[r]	<i>rouge</i>	[ru:ʒ]
[g]	<i>goût</i>	[gu]	[s]	<i>sous</i>	[su]
[h]	<i>aha!</i>	[a'ha]	[ʃ]	<i>chou</i>	[ʃu]
[k]	<i>car</i>	[ka'r]	[t]	<i>trésor</i>	[tre'zɔ:r]
[l]	<i>loup</i>	[lu]	[v]	<i>vous</i>	[vu]
[m]	<i>mère</i>	[mɛ:r]	[z]	<i>zéro</i>	[zero]
[n]	<i>nid</i>	[ni]	[ʒ]	<i>jour</i>	[ʒu:r]

## SOUNDS FROM OTHER LANGUAGES

[I]	<i>fate</i>	[feɪt]	Eng. p. 12	[I]	<i>tree</i> [tri:]	Eng. p. 49
[U]	<i>oh</i>	[oʊ]	Eng. p. 18			
[ʌ]	<i>mud</i>	[mʌd]	Eng. p. 20	[ç]	<i>ich</i> [Iç]	Ger. p. 45

## DIACRITICAL MARKS (MODIFIERS)

[:]	length	[ɑ:]	[ɾ]	lower	[ẽɾ]
[ː]	half length	[ɛː]	[ː]	higher	[õː]
[ˈ]	stress	[aˈmi]	[ɹ]	forward	[ɔɹ]
[ˈˈ]	heavy stress		[ɹ̥]	back	[ɑɹ̥]
[ʊ]	short	[feɪtʊ]	[̃]	nasality	[ã]
[ɪ]	syllabic	[ɪɪtɪ]	[-]	liaison	[i-la]
[o]	unvoiced	[tʰab]			





PART TWO

ABRIDGED GRAMMAR FOR SINGERS



## PART TWO

### ABRIDGED GRAMMAR FOR SINGERS

#### INTRODUCTORY NOTE

THE object of this condensed compilation is to enable singers to read in the shortest time possible the texts of the average repertoire. To this end examples, whether vocabularies, phrases, or longer passages, have been drawn from songs, arias, and operatic rôles. In the limited space it has been found impossible to quote in each instance the name of a song from which single words or phrases have been taken.

The following lessons are to be taken up as soon as students have passed Lesson VIII. of Part I., and have mastered the vowel sounds of the language. From that point the technique of diction is to be developed progressively, and lessons in grammar and in phonetics alternated or interspersed at the discretion of the teacher.

## LESSON I

### THE ARTICLES—PRESENT TENSES OF ÊTRE AND AVOIR

THE **definite article** “the” is expressed by:

- (a) *le* [lə] with masculine nouns in the singular.
- (b) *la* [la] with feminine nouns in the singular.
- (c) *les* [lə<sup>1</sup>] with all nouns in the plural.

Before nouns beginning with a vowel or “mute *h*,” *l’* is used instead of *le* or *la*.

<i>the day, le jour</i> [lə ‘ʒu:r]	<i>the days, les jours</i> [lə ‘ʒu:r]
<i>the sorrow, la peine</i> [la ‘pe:n]	<i>the sorrows, les peines</i> [lə ‘pe:n]
<i>the man, l’homme</i> [lɔm]	<i>the men, les hommes</i> [lə-zɔm]

NOTE.—The plural of nouns is regularly formed by adding *s* to the singular form. Plural *s* is silent except in the liaison, when it is pronounced [z].

The **indefinite article** “a” or “an” is represented by:

- (a) *un* [œ̃] with masculine nouns.
- (b) *une* [yn] with feminine nouns.

NOTE.—Final *n* is carried over from *un*, *une*, to words beginning with a vowel or “mute *h*.”

<i>a brother, un frère</i> [œ̃ ‘frɛ:r]	<i>a sister, une sœur</i> [yn ‘sœ:r]
<i>an evening, un soir</i> [œ̃ ‘swa:r]	<i>a star, une étoile</i> [y-ne’twal]
<i>a man, un homme</i> [œ̃-’nɔm]	<i>a soul, une âme</i> [y-’nɑ:m]

The **partitive article** expressing “some,” “any,” is:

- (a) *du* [dy] before masculine nouns in the singular.
- (b) *de la* [də la] before feminine nouns in the singular.
- (c) *des* [də<sup>1</sup>] before all nouns in the plural.

*De l’* is used before either masculine or feminine nouns beginning with a vowel or “mute *h*.”

<sup>1</sup> But in conversational French [le], [de].

NOTE.—The partitive article is often used in French when it would be omitted in English.

<i>some</i> (any) bread, <i>du pain</i> [pē]	<i>some</i> (any) tears, <i>des larmes</i>
<i>some</i> (any) sorrow, <i>de la peine</i>	<i>some</i> (any) water, <i>de l'eau</i>

The simple preposition *de* ("of") is used instead of the partitive article when the noun is preceded by an adjective.

*some* white bread, *du pain blanc* (adjective following the noun), but *some* good bread, *de bon pain* (adjective preceding the noun).

The following line illustrates the use of both preposition and partitive article, neither of which would be required in English:

Large snowflakes like cotton, "*de gros flocons comme du coton*" [də gro flɔ'kɔ̃ kɔmə dy kɔ'tɔ̃].

*De* is also used instead of the partitive article after adverbs of quantity.

*tant de peine* [tā də 'pɛ:n], *so much* (of) sorrow  
*un peu d'argent* <sup>1</sup> [œ pø dar'ʒɑ̃], *a little* money  
*un peu de repos* [œ pø də rə'po], *a little* rest

### Present tense of *être*, "to be"

<i>je suis</i> [ʒə 'sɥi], I am	<i>suis-je?</i> [sɥi:ʒə], am I?
<i>tu es</i> [ty'ɛ], thou art	<i>es-tu?</i> [ɛ'ty], art thou?
<i>il est</i> [i-'lɛ], he is	<i>est-il?</i> [ɛ-'til], is he?
<i>elle est</i> [ɛ-'lɛ], she is	<i>est-elle?</i> [ɛ-'tɛl], is she?
<i>nous sommes</i> [nu'sɔm], we are	<i>sommes-nous?</i> [sɔm'nu], are we?
<i>vous êtes</i> [vu-'zɛ:t], you are	<i>êtes-vous?</i> [ɛt vu], are you?
<i>ils sont</i> [il sɔ̃], they are (masc.)	<i>sont-ils?</i> [sɔ̃ 'til], are they? (masc.)
<i>elles sont</i> [ɛl sɔ̃], they are (fem.)	<i>sont-elles?</i> [sɔ̃ 'tɛl], are they? (fem.)

*je suis heureuse* (fem.) [ʒə sɥi-zœ'rø:z(ə)], I am happy

*je suis triste* [ʒə sɥi 'trist(ə)], I am sad

*il est jaloux* [i-lɛ ʒa'lu], he is jealous

*elles sont charmantes* [ɛl sɔ̃ ʃar'mɑ̃:t], they are charming

*Je suis un grand poète* [ʒə sɥi-zœ grɑ̃ pɔ'ɛ:t], I am a great poet

*Il est doux, il est bon* [i-lɛ du i-lɛ bɔ̃], He is kind, he is good

*Elle est dangereuse, elle est belle* [ɛ-lɛ dɑ̃'ʒə'rø:z, ɛ-lɛ bɛl(ə)], She is dangerous, she is beautiful

<sup>1</sup> *De* is changed to *d'* before nouns beginning with a vowel or "mute *h*."



Present tense of *avoir*, "to have"

<i>j'ai</i> [ʒe], I have	<i>ai-je?</i> [ɛ:ʒ], have I?
<i>tu as</i> [ty a], thou hast	<i>as-tu?</i> [a'ty], hast thou?
<i>il a</i> [i-la], he has	<i>a-t-il?</i> [a'til], has he?
<i>elle a</i> [ɛ-'la], she has	<i>a-t-elle?</i> [a'tɛl], has she?
<i>nous avons</i> [nu-za'vɔ̃], we have	<i>avons-nous?</i> [avɔ̃ nu], have we?
<i>vous avez</i> [vu-za've], you have	<i>avez-vous?</i> [ave vu], have you?
<i>ils ont</i> [il-'zɔ̃], they have (masc.)	<i>ont-ils?</i> [ɔ̃-til], have they?
<i>elles ont</i> [ɛl-'zɔ̃], they have (fem.)	<i>ont-elles?</i> [ɔ̃-'tɛl], have they?

*j'ai son amour* [ʒe sɔ̃-na'mu:r], I have his love  
*il a ma foi* [i-la ma 'fwa], he has my faith  
*j'ai peur* [ʒe 'pœ:r], I am afraid (have fear)  
*les roses . . . ont un parfum* [le 'roz . . . ɔ̃-tœ parfœ], the roses  
 have a perfume

Great care must be taken to pronounce in accordance with the rules given in Part I. The necessity for patient repetition cannot be sufficiently emphasised. Students should add to their material by substituting one article for another, i.e. for *le jour*, *un jour*; for *la peine*, *une peine*, *de la peine*, etc., and by practising each noun with as many verb forms as possible.

NOTE.—The illustrative phrases and sentences in this lesson are taken from the following songs and operas: *Il neige*, Bemberg; *Chanson de Florian*, Godard; *Il pleure dans mon cœur*, Debussy; *Hérodiade*, Massenet; *Carmen*, Bizet; *Louise*, Charpentier.

## LESSON II

### DEMONSTRATIVES—NEGATIVES

The demonstrative adjectives are:

Masculine	<i>ce</i> [sə]	this, that
Feminine	<i>cette</i> [sɛt]	this, that
Plural	<i>ces</i> [sɛ <sup>1</sup> ]	these, those

Demonstrative adjectives agree with their nouns in gender and number. Before masculine nouns beginning with a vowel or "mute *h*," use *cet* instead of *ce*.

<i>ce cœur</i> [sə kœ:r]	<i>this</i> (or <i>that</i> ) heart
<i>cet oiseau</i> [sɛ-twa'zo]	<i>this</i> (or <i>that</i> ) bird
<i>cette fleur</i> [sɛt flœ:r]	<i>this</i> (or <i>that</i> ) flower
<i>ces étoiles</i> [sɛ-ze'twal]	<i>these</i> (or <i>those</i> ) stars

The demonstrative pronouns are:

#### SINGULAR

Masculine	<i>celui</i> [sə'lui]	this, that
Feminine	<i>celle</i> [sɛl]	this, that

#### PLURAL

Masculine	<i>ceux</i> [sø]	these, those
Feminine	<i>celles</i> [sɛl]	these, those

The demonstrative pronouns agree in gender and number with the nouns they replace. They are usually followed by some defining phrase: the preposition *de* ("of"), or a relative which may enlarge their meaning to cover the English expressions "he" ("him," "she," "her," "they") "who."

<i>celle que j'aime</i>	<i>she whom I love</i>
<i>celui qui est malade</i>	<i>he who is ill</i>
<i>ceux qui se marient deux fois</i> [sø ki sɛ mari dø 'fwa]	<i>those who marry twice</i> (two times)
<i>les voix des démons et celles des anges</i> [dɛ-'zɑ:ʒ]	<i>the voices of the demons and those of the angels</i>

<sup>1</sup> In conversational French [sɛ].

As the same words are used to express "these" and "those," "this" and "that," the distinction is made by *ci*, meaning "here," and *là*, meaning "there," joined to noun or pronoun with a hyphen.

<i>ces femmes-ci</i> [sɛ fam si]	<i>these women (here)</i>
<i>cet homme-là</i> [sɛ-tɔm la]	<i>that man (there)</i>
<i>ce jour-là</i> [sɛ ʒur la]	<i>that day</i>
<i>avec celui-ci</i> [avɛk sɛlɥisi]	<i>with this one</i>
<i>par celle-là</i> [par sɛl'la]	<i>by that one</i>

REMARK.—*Ci* is a contraction of *ici* ("here"). A similar contraction is made in the expressions *voici*, *voilà*,<sup>1</sup> used for "here is," "here are," "there is," "there are," "Behold!"

*Me voici toute seule.*  
*Voici l'ordre.*  
*Voilà ce que je suis sans vous.*  
*Te voilà, rire du printemps.*  
*Voici l'heure bientôt.*

*Here I am quite alone.*  
*Here is the order.*  
*Behold what I am without you.*  
*There you are, laughter of spring.*  
*Here is the hour soon (the hour is at hand).*

*Ceci* and *cela* (*ça* colloquially) are used as neuter pronouns to express "this" and "that," when referring to something clearly understood but not definitely stated.

*Les filles de Cadix n'entendent pas* The daughters of Cadiz don't  
*cela* [lə fi:ʒə də ka'dis nã'tã:də] listen to *that*.  
*pa sɛ'la*].

The neuter "it" is expressed by *ce* ("this").

<i>C'est ma mère</i> [sɛ ma 'mɛ:r]	<i>It is my mother.</i>
<i>Est-ce vrai?</i> [ɛ:s 'vrɛ].	<i>Is it true?</i>
<i>C'est étonnant</i> [sɛ-tɛtɔ'nã].	<i>It is astonishing.</i>
<i>C'est en vain</i> [sɛ-tã 'vɛ̃].	<i>It is in vain.</i>
<i>C'est beau</i> [sɛ bo].	<i>It is beautiful.</i>
<i>C'est ici? Non c'est là</i> [sɛ-ti'si? nɔ̃, sɛ 'la].	<i>It is here? No, it is there.</i>

<sup>1</sup> Derived from *voi ici*="do you see here?" *voi là*="do you see there?"

**Negatives** with a verb are expressed by two words: *ne* which always precedes, and a second word (differing according to the idea) which always follows the verb. The negative expressions in most frequent use are:

<i>ne . . . pas</i> [pa(z)]	not	<i>ne . . . jamais</i> [za'mɛ]	never
<i>ne . . . plus</i> [ply]	no more	<i>ne . . . que</i> [kə]	only
<i>ne . . . point</i> [pwɛ̃]	not at all	<i>ne . . . rien</i> [rjɛ̃]	nothing
<i>ne . . . guère</i> [gɛ:r]	scarcely	<i>ne . . . personne</i> [pɛr'sɔn]	nobody

### Present Tense of *être*, Negatively

<i>je ne suis pas</i>	I am not	<i>ne suis-je pas?</i>	Am I not?
<i>tu n'es pas</i>	etc.	<i>n'es-tu pas?</i>	etc.
<i>il n'est pas</i>		<i>n'est-il pas?</i> [nɛ-til pa]	
<i>elle n'est pas</i>		<i>n'est-elle pas?</i> [nɛ-tɛl pa]	
<i>nous ne sommes pas</i>		<i>ne sommes-nous pas?</i>	
<i>vous n'êtes pas</i>		<i>n'êtes-vous pas?</i>	
<i>ils ne sont pas</i>		<i>ne sont-ils pas?</i> [nɛ sɔ̃-til pa]	
<i>elles ne sont pas</i>		<i>ne sont-elles pas?</i> [nɛ sɔ̃-tɛl pa]	

<i>Il n'est pas là.</i>	He is not there.
<i>Il n'est que brigadier</i> <sup>1</sup> [briga'dje].	He is only a corporal.
<i>Ce n'est pas vrai.</i>	That is not true.
<i>Ce n'est pas ma fille</i> [fi:j].	This is not my daughter.
<i>Ne suis-je plus ton père?</i> <sup>1</sup>	Am I no longer thy father?
<i>N'est-ce plus mon enfant?</i> <sup>1</sup>	Is this no more my child?

*Ne que* is used only with a verb. Without a verb "only" is expressed by *seulement*.

*Plus* is used for "more" only when it is negative or comparative. "More" in the sense of continuation is rendered by *encore*.

*Il n'est plus là*, "he is no longer there"; *elle est plus heureuse que sa mère*, "she is happier than her mother"; but Marguerite says to Faust: *Ah, parle encore!* ("Ah! speak on" (speak again)).

### Present Tense of *avoir*, Negatively

<i>je n'ai pas</i>	I have not	<i>n'ai-je pas?</i>	Have I not?
<i>tu n'as pas</i>	etc.	<i>n'as-tu pas?</i>	etc.
<i>il (elle) n'a pas</i>		<i>n'a-t-il (elle) pas?</i>	
<i>nous n'avons pas</i>		<i>n'avons-nous pas?</i>	
<i>vous n'avez pas</i>		<i>n'avez-vous pas?</i>	
<i>ils (elles) n'ont pas</i>		<i>n'ont-ils (elles) pas?</i>	

<sup>1</sup> *Plus* and *que* are not added to *pas*, but take its place.

*Tu n'as pas pitié* [pi'tje].

Thou hast not pity.

*Vous n'avez jamais aimé?* [ʒame-  
ze-'me].

You have never loved?

*Je n'ai pas eu le temps* [ʒə ne  
pa-zy].

I haven't had the time.

*Je n'ai guère le temps d'attendre.*

I have scarcely time to wait.

RULE.—When the verb is a simple infinitive *ne pas*, *ne jamais*, etc., are not separated.

*Ne jamais la voir.*

Never to see her.

*Ne jamais tout haut la nommer.*

Never to name her aloud.

RULE.—In a negative expression without a verb *ne* is omitted and the second part of the negative is used alone.

*Pas du tout.*

Not at all.

*Plus de tourments et plus de  
peines.*

No more torments and no more  
sorrows.

*Peut-être jamais! Peut-être de-  
main. Mais pas aujourd'hui—  
c'est certain!* [me pa-zoʒur'dʒi  
se ser'tɛ]

Perhaps never! Perhaps to-  
morrow. But not to-day—that  
is certain!

NOTE.—Songs and operas from which phrases are quoted in this lesson are: *Le Printemps*, Hahn; *Chère Nuit*, Bachelet; *Filles de Cadix*, Delibes; *Soupir*, Duparc; *Carmen*, Bizet; *Faust*, Gounod; *Le Cid*, Massenet; *Louise*, Charpentier.



## LESSON III

### PREPOSITIONS—DISJUNCTIVE PERSONAL PRONOUNS— POSSESSIVES

#### Prepositions:

<i>à</i> [a]	at, in, to	<i>après</i> [a'pre]	after
<i>avec</i> [a'vek]	with	<i>avant</i> [a'vã]	before (time)
<i>chez</i> [ʃe(z)]	at the house of	<i>devant</i> [də'vã]	before (place)
<i>contre</i> [kõ:trə]	against	<i>de</i> [də]	of, from
<i>derrière</i> [də'rjɛ:r]	behind	<i>dans</i> [dã]	in, into
<i>entre</i> [ã:trə]	between	<i>en</i> [ã]	in
<i>envers</i> [ã've:r]	towards	<i>malgré</i> [mal'gre]	in spite of
<i>vers</i> [vɛ:r]	towards	<i>hors</i> [ɔ:r]	besides, out- side
	(direction)		
<i>par</i> [par]	by, through	<i>parmi</i> [parmi]	among
<i>pendant</i> [pã'dã]	during	<i>pour</i> [pu'r]	for, in order to
<i>sans</i> [sã]	without	<i>selon</i> [sə'lõ]	according to
<i>sous</i> [su]	under	<i>sur</i> [syr]	on, upon
<i>sous ton aile</i> [su tõ-ne'l]			under thy wing
<i>vers ce pays lointain</i> [vɛ:r sɛ pei lwẽ'tẽ]			towards that far country
<i>parmi les frissons de brises</i>			among the rippling breezes

*Dans* is used in a determinate sense, with the definite article or some descriptive word; *en* is used in a more general sense.

<i>en Italie</i> [ã-nita'li]	in Italy
<i>en hiver</i> [ã-ni've:r]	in winter
<i>dans ta clarté</i> [dã ta kla'r'te]	in thy brightness
<i>dans une chaude lumière</i> [dã-zyn(ə) ʃo:d(ə) ly'mjɛ:r(ə)]	in a warm light

When *a* or *de* are followed directly by *le* or *les* they are contracted:

<i>à le</i> becomes <i>au</i> [o]	<i>de le</i> becomes <i>du</i> [dy]
<i>à les</i> becomes <i>aux</i> [o]	<i>de les</i> becomes <i>des</i> [dɛ <sup>1</sup> ].
<i>au sein du desert</i> [o sɛ dy də'zɛ:r]	in the bosom of the desert
<i>dans le calme des nuits</i> [dã lə	in the calm of the nights
kalmə də 'nɥi]	
<i>du creux des rochers</i> [dy krø də	from the cleft of the rocks
rɔʃe]	
<i>du fond de mon cœur</i> [dy fɔ̃ də	from the bottom of my heart
mɔ̃ 'kœ:r]	

NOTE.—The partitive use of the contractions *du* and *des* is easily distinguished by the context.

*De* is used with a noun to express possession.

<i>le rouet de Marguerite</i> [lə ruɛ də	Marguerite's spinning-wheel
margə'rit]	
<i>la voix du démon</i> [la vwa dy də'mɔ̃]	the demon's voice

Besides their ordinary definitions, as given, both *à* and *de*, in their idiomatic use, correspond to many different English prepositions.

<i>à mon retour</i> , on my return	<i>aux yeux de jais</i> , with eyes of jade
<i>près de moi</i> , close to me	<i>à la douzaine</i> , by the dozen

### Disjunctive personal pronouns:

SINGULAR	PLURAL
<i>moi</i> [mwa], I, me	<i>nous</i> , we, us
<i>toi</i> [twa], thou, thee	<i>vous</i> , you
<i>lui</i> [lɥi], he, him	<i>eux</i> [ø], they, them (masc.)
<i>elle</i> , she, her	<i>elles</i> , they, them (fem.)
<i>soi</i> [swa], oneself, itself (used in general statements)	

The disjunctive pronouns are used:

(a) After prepositions.

<i>sans toi</i> [sã 'twa]	without thee
<i>malgré moi</i> [malgrɛ 'mwa]	in spite of me

(b) as the predicate nominative after forms of *être*.  
*C'est moi*, It is I. *C'est lui* [sɛ 'lɥi], It is he.

<sup>1</sup> In conversational French *de*.

(c) When without a verb, or when strongly stressed.

Dalila says:

*Moi seule entre tous* [sœ-'lâtrə 'tus], I alone, among all.

The disjunctive pronouns are rendered emphatic by the addition of *même* (pl. *mêmes*), "even," "same."

*C'est moi-même*, It is I, myself      *lui-même*, himself

The possessive adjectives are:

MASCULINE	FEMININE	PLURAL
<i>mon</i> [mɔ̃]	<i>ma</i> [ma]	<i>mes</i> [mɛ <sup>1</sup> ] my
<i>ton</i>	<i>ta</i>	<i>tes</i> [tɛ <sup>1</sup> ], thy
<i>son</i>	<i>sa</i>	<i>ses</i> [sɛ <sup>1</sup> ], his, her
<i>notre</i> [no:tr]	<i>notre</i>	<i>nos</i> [no], our
<i>votre</i> [vo:tr]	<i>votre</i>	<i>vos</i> [vo], your
<i>leur</i> [lœ:r]	<i>leur</i>	<i>leurs</i> [lœ:r], their

*Le son de ma voix.*

*Leurs courtes vestes de soie.*

*Sa lettre est gentille* [sa lɛ-tʁɛ ʒɑ̃-'ti:j].

*Mon cœur s'ouvre à ta voix* [mɔ̃ kœ:r su:-vʁa ta 'vwa].

The sound of my voice.

Their short silk vests.

His letter is nice.

My heart opens at thy voice.

RULE.—The possessives (adjectives and pronouns) agree in gender and number *with the thing possessed*, not with the possessor. "His letter" is "*sa lettre*," because *lettre* is a feminine noun. "My voice" is "*ma voix*," and "my heart" is "*mon cœur*," though belonging to the same person.

The possessive pronouns are:

SINGULAR		PLURAL	
MASC.	FEM.	MASC.	FEM.
<i>le mien</i> [mjɛ̃]	<i>la mienne</i> [mjɛn]	<i>les miens, les miennes</i>	mine
<i>le tien</i>	<i>la tienne</i>	<i>les tiens, les tiennes</i>	thine
<i>le sien</i>	<i>la sienne</i>	<i>les siens, les siennes</i>	his, hers
<i>le nôtre</i> [no:tr]	<i>la nôtre</i>	<i>les nôtres, les nôtres</i>	ours
<i>le vôtre</i> [vo:tr]	<i>la vôtre</i>	<i>les vôtres, les vôtres</i>	yours
<i>le leur</i>	<i>la leur</i>	<i>les leurs, les leurs</i>	theirs

REMARK.—Note the difference in the pronunciation of "notre, votre," and "le nôtre, le vôtre," etc. (for rule, see

<sup>1</sup> In conversational French [me], [te], [se].

Part I., Lesson III.). Recall the rule for the pronunciation of *ien* (Part I., Lesson VII.), and for the open vowel before the doubled consonant (Part I., Lesson VII.).

After the verb *être*, simple ownership is expressed by *à* with a disjunctive pronoun.

*Cet or est à toi* [se-toi-re-ta 'twa]. This gold is *thine*.

*Il est à moi, c'est mon esclave* [mɔ̃-nɛs'kla:və]. He is *mine*, he is my slave.

*Elle est à moi, la douce vierge.* She is *mine*, the gentle virgin.

The possessive pronouns are more often used in differentiation.

*Un bonheur pareil au mien.* A happiness like *mine*.

*Quand sa main tremblait dans la tienne.* When her hand trembled in *thine*.

*Ta vie est d'un instant, la mienne est consumée.* Thy life is of a moment, *mine* is consumed.

*Cette âme . . . c'est la nôtre, n'est-ce pas? La mienne, dis, et la tienne?* This soul . . . it is *ours*, is it not? *Mine*, say, and *thine*?

*Il a son épée. Je n'ai pas la mienne.* He has his sword. I have not *mine*.

NOTE.—Songs and operas from which phrases are quoted in this lesson: *Papillons*, Chaussou; *C'est l'extase* and *Mandoline*, Debussy; *Filles de Cadix* and *Bonjour*, Suzon, Delibes; *Chanson Triste* and *Invitation au Voyage*, Duparc; *L'Oasis*, Fourdrain; *A Chloris* and *Fumée*, Hahn; *Chant de Noces*, Huë. Operas: *Carmen*, Bizet; *Louise*, Charpentier; *Samson et Dalila*, Saint-Saëns; *Mignon*, Thomas; *Pelléas et Mélisande*, Debussy.

## REVIEW

### LESSONS I.-III.

REMARK.—It is advisable to review thoroughly the condensed information contained in Lessons I.-III. before beginning the detailed study of verbs. While doing this, Lessons IX. and X. in Part I. (consonants and their relation to spelling) may be taken up.

1. Give all forms of the French words for "the," "a," "her," "your," "my."

2. Place before the following nouns the correct form for (1) "the," (2) "his," (3) "to the," (4) "their," (5) "of the":  
*père, mère, frère, sœur, cœurs, foi.*
3. Give all forms (adj. and pron.) of the French words for "this," "those."
4. Translate into French: "this man and that man."
5. Give four of the French negatives, and explain their place in relation to a verb.
6. When is the second part of a French negative used alone?
7. Under what conditions are the two words composing a French negative left unseparated?
8. Explain the use of the disjunctive personal pronouns, and give examples.
9. Give the interrogative form of the present tense of *être*.
10. Give the present tense of *avoir* with one of the negatives.
11. Give all forms of the partitive article.
12. In how many different ways may possession be expressed in French? Give examples.

NOTE.—The words required for the following translations may all be found in Part I., Lessons I.–VIII., or Part II., Lessons I.–III. Many of the phrases containing these words have been taken from the texts of two operas: *Faust* and *Pelléas et Mélisande*, the rest from songs.

*Translate into English:*

- (1) L'amour et la foi. (2) C'est toi. (3) D'où êtes-vous?
- (4) Voici la nuit. (5) C'est en vous que j'ai foi. (6) Mon bouquet, n'est-il pas charmant? (7) Au fond d'une prison. (8) Ces mains rouges de sang. (9) Où est mon épée? (10) Ici, je suis à ton service. (11) Voici des traces de sang. (12) Au bord d'une fontaine. (13) Il est encore immobile. (14) L'odeur de la verdure et des roses. (15) Je ne suis qu'un enfant, mais j'ai le cœur d'un homme. (16) C'est mon cousin. (17) Nous n'avons plus de maisons. (18) Nous n'avons plus de petite sabots. (19) Est-ce un rêve?

*Translate into French:*

- (1) I am thine. (2) You are beautiful. (3) Far from here. (4) I am the prince. (5) It is she. (6) There she is. (7) It is I. (8) Here is the street. (9) Is it thou? (10) It is nothing. (11) It is no one. (12) It is not possible. (13) The secret of my heart. (14) No more bouquets. (15) They are no longer there. (16) The soul of things. (17) It is my mother. (18) In the gardens. (19) She is far from us. (20) A little water. (21) These little hands. (22) It is not a rose. (23) It is noon. (24) He is very good. (25) I am not happy. (26) You are no longer a child. (27) My voice and my footsteps.



## LESSON IV

### VERBS

THE study of French verbs is greatly simplified by the recognition that the principal parts are derived from a few primitive tenses, according to definite rules. Regarded from this standpoint, they may be reduced for practical purposes to one conjugation, even the irregular verbs presenting little difficulty; for it is found that very few are really irregular in more than two or three tenses, all harmonising to a great extent with the general scheme.

From the **infinitive**, **present participle** and **past participle** the most important tenses are derived. Therefore the fundamental parts given in the following list should be thoroughly memorised. Although they do not cover every verb in the language, they are sufficiently characteristic to serve as models for those required in the singer's vocabulary.

	<i>The Infinitives</i>	<i>Participles, Present and Past</i>		
1.	<i>Avoir</i>	<i>ayant</i>	<i>eu</i>	To have, having, had
2.	<i>Être</i>	<i>étant</i>	<i>été</i>	To be, being, been
3.	<i>Aimer</i>	<i>aimant</i>	<i>aimé</i>	To love, loving, loved
4.	<i>Finir</i>	<i>finissant</i>	<i>fini</i>	To finish, finishing, finished
5.	<i>Recevoir</i>	<i>recevant</i>	<i>reçu</i>	To receive, receiving, received
6.	<i>Rendre</i>	<i>rendant</i>	<i>rendu</i>	To render, rendering, rendered
7.	<i>Pleuvoir</i>	<i>pleuvant</i>	<i>plu</i>	To rain, raining, rained
8.	<i>Aller</i>	<i>allant</i>	<i>allé</i>	To go, going, gone

	The Infinitives	Participles, Present and Past		
9.	<i>Envoyer</i> <sup>1</sup>	<i>envoyant</i>	<i>envoyé</i>	To send, sending, sent
10.	<i>Courir</i>	<i>courant</i>	<i>couru</i>	To run, running, run
11.	<i>Cueillir</i> <sup>1</sup>	<i>cueillant</i>	<i>cueilli</i>	To gather, gathering, gathered
12.	<i>Dormir</i>	<i>dormant</i>	<i>dormi</i>	To sleep, sleeping, slept
13.	<i>Mourir</i>	<i>mourant</i>	<i>mort</i>	To die, dying, died
14.	<i>Ouvrir</i>	<i>ouvrant</i>	<i>ouvert</i>	To open, opening, opened
15.	<i>Partir</i>	<i>partant</i>	<i>parti</i>	To depart, departing, departed
16.	<i>Sentir</i>	<i>sentant</i>	<i>senti</i>	To feel, feeling, felt <sup>3</sup>
17.	<i>Sortir</i>	<i>sortant</i>	<i>sorti</i>	To go out, going out, gone out
18.	<i>Venir</i>	<i>venant</i>	<i>venu</i>	To come, coming, come
19.	<i>Pouvoir</i>	<i>pouvant</i>	<i>pu</i>	To be able, being able, been able
20.	<i>Savoir</i>	<i>sachant</i>	<i>sû</i>	To know, knowing, known <sup>4</sup>
21.	<i>Voir</i>	<i>voyant</i> <sup>2</sup>	<i>vu</i>	To see, seeing, seen
22.	<i>Vouloir</i>	<i>voulant</i>	<i>voulu</i>	To will, willing, willed <sup>5</sup>
23.	<i>Boire</i>	<i>buvant</i>	<i>bu</i>	To drink, drinking, drunk
24.	<i>Conduire</i>	<i>conduisant</i>	<i>conduit</i>	To conduct, conducting, conducted
25.	<i>Connaître</i>	<i>connaissant</i>	<i>connu</i>	To know, knowing, known <sup>4</sup>
26.	<i>Craindre</i> <sup>2</sup>	<i>craignant</i>	<i>craint</i>	To fear, fearing, feared
27.	<i>Croire</i>	<i>croyant</i>	<i>cru</i>	To believe, believing, believed
28.	<i>Dire</i>	<i>disant</i>	<i>dit</i>	To say, saying, said
29.	<i>Écrire</i>	<i>écrivant</i>	<i>écrit</i>	To write, writing, written
30.	<i>Faire</i>	<i>faisant</i> <sup>2</sup>	<i>fait</i>	To make, making, made <sup>6</sup>
31.	<i>Lire</i>	<i>lisant</i>	<i>lu</i>	To read, reading, read
32.	<i>Mettre</i>	<i>mettant</i>	<i>mis</i>	To put, putting, put
33.	<i>Plaire</i>	<i>plaisant</i>	<i>plu</i>	To please, pleasing, pleased

<sup>1</sup> *Envoyer* is [ã'vwa'je], *Cueillir* is [kœ'ji:r]. (See Part I., Lesson XV.: rule regarding written *y* between vowels, also the spelling of words with [j] in Lesson X.).

<sup>2</sup> *Voyant* is [vwa'jã]. The three parts of the verb "to fear" are: [krê:dr, kɛpã, krê]. *Faisant* is [fã'zã], although "fait" is [fɛ], according to the rule for the sound of written *ai* (Part I., Lesson II.).

<sup>3</sup> *Sentir* means "to smell" as well as "to feel." <sup>4</sup> "To know" may be either *savoir* or *connaître*: if a knowledge of facts is meant, the verb will be *savoir*; but if an acquaintance with places, people, etc., is implied, *connaître* must be used. <sup>5</sup> *Vouloir* often means "to wish." <sup>6</sup> *Faire* means also "to do." It is a very useful verb with many idiomatic meanings—to be given in later lessons.



gradually learned by observation of French texts. The infinitive follows every preposition except *en*, which takes the present participle.<sup>1</sup>

## EXAMPLES:

Sans <i>te</i> connaître.	Without knowing thee.
Assez de rosée pour briller, <sup>2</sup> au soleil levant.	Enough dew (for) to shine in the rising sun.
Avant d'aimer, avant d'être aveugle.	Before loving, before being blind.
En écoutant sa voix. <sup>3</sup>	In listening to his voice.
En passant par la Lorraine avec mes sabots.	In passing through Lorraine with my wooden shoes.

3. The present participle is used as in English, to denote attendant circumstances, or sometimes as a simple adjective. In this latter case it agrees with its noun according to the regular rules for adjectives (*see* Lesson V.).

## EXAMPLES:

Le bonheur, c'est d'être comme nous sommes, nous aimant bien.	Happiness is to be as we are, loving (us) one another well.
La plus plaisante à mon gré.	The most pleasing to my taste.

4. The past participle, when used as an adjective, agrees with its noun according to the rules for adjectives (*see* Lesson V.). When used with the auxiliary *être* it agrees in gender and number with the subject.

Tu es partie (fem.)	Thou art gone (departed).
Ta vie . . . la mienne est consumée.	Thy life . . . mine is consumed.

When used with *avoir* the participle does not change unless a direct object *precedes* the verb, in which case the participle agrees with this object.

J'ai pleuré en rêve. <sup>3</sup>	I wept in (a) dream.
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<sup>1</sup> When used in this way the present participle is often called the gerund.

<sup>2</sup> *Briller*, "to shine," is like the model for verbs ending in *er*—*aimer*. Its participles will be *brillant*, *brillé*. The three parts are pronounced [bri'je, bri'jã, bri'je] (cp. Lesson X., Part I.). *Écouter*, "to listen," is also like the model, *aimer*.

<sup>3</sup> *Pleurer*, "to weep," is like the model, *aimer*; therefore its participles are *pleurant*, *pleuré*.

but

*Je t'ai vue occupée à broder.*

I have seen thee occupied in  
embroidering.

In this example both participles show that the pronoun, (*t'*) "thee," applies to a feminine object.

NOTE.—Songs and operas from which phrases are quoted in this lesson are: *Invitation au Voyage*, Duparc; *Rencontre*, Fauré; *Ma Jeunesse*, Hahn; *La Bourse d'Or* and *J'ai pleuré en rêve*, Huë; *Première Danse*, Massenet; *Partir c'est Mourir*, Tosti; two old French Folk Songs, *Amour de Moi*, *En passant par la Lorraine*; and the operas: *Louise*, Charpentier; *Hérodiade*, Massenet.



## LESSON V

### THE PERFECT—ADJECTIVES—ADVERBS

THE **perfect** is the past tense ordinarily used to describe a single past event. It is formed with the past participle of any verb and the present tense of *avoir* or *être*.

#### EXAMPLES:

Il m'a dit : <i>Cette nuit j'ai rêvé.</i>	He said to me : this night I dreamed.
J'ai fait <i>des vers</i> , j'ai fait <i>l'amour</i> .	I have made verses, I have made love.
Qu'as-tu fait <i>depuis mon départ</i> ?	What hast thou done since my departure?
Nous avons vu <i>les jours passer</i> .	We have seen the days passing.

REMARK.—Students will observe that this useful tense is employed where English uses either the perfect or the preterite. It is usually formed with *avoir*, but there are a few intransitive verbs of motion and transition which form this tense with *être*. In such cases the past participle agrees in gender and number with the subject (see Lesson IV., p. 139).

#### EXAMPLES:

Elle est partie.	She is gone (departed).
Elle est morte <i>de froid</i> .	She died (is dead) of cold.
J'y suis allé <i>ce matin</i> .	I went there this morning.
Nous sommes venus <i>ici</i> .	We came (are come) here.

NOTE.—Students should compose original sentences, using the past participles of the verbs given in Lesson IV.

**Adjectives.** The French adjective always agrees in gender and number with the noun it modifies.

The feminine is formed by adding “mute *e*” [ə] to the masculine, the plural by adding *s* to the singular form. An adjective has, therefore, normally four forms: masculine

<sup>1</sup> This tense is called in many French grammars the past indefinite (*passé indéfini*).

singular and plural, feminine singular and plural. **EXAMPLES:**  
*joli, jolis, jolie, jolies.*

Masculine adjectives ending in "mute *e*" remain unchanged in the feminine.

**EXAMPLES:**

*Ce jeune homme*, this young man. *Cette jeune fille*, this young girl.

Some adjectives double the last consonant before taking the sign of the feminine.

**EXAMPLES:**

masc.	fem.	masc.	fem.
<i>bon</i>	<i>bonne</i> , good	<i>pareil</i>	<i>pareille</i> [pa're:j], similar
<i>sot</i>	<i>sotte</i> , foolish	<i>coquet</i>	<i>coquette</i> , coquettish

Adjectives which form their feminine irregularly:

masc.	fem.	masc.	fem.
<i>faux</i> [fo]	<i>fausse</i> , false	<i>sec</i> [sek]	<i>sèche</i> [seʃ], dry
<i>jaloux</i> [ʒa'lu]	<i>jalouse</i> , jealous	<i>beau</i> <sup>1</sup> [bo]	<i>belle</i> , beautiful
<i>heureux</i> [œ'rø]	<i>heureuse</i> , happy	<i>frais</i> [frɛ]	<i>fraîche</i> , fresh
<i>vieux</i> <sup>1</sup> [vjø]	<i>vieille</i> [vjɛ:j], old	<i>bref</i> [brɛf]	<i>brève</i> [brɛ:v], brief

Adjectives ending in *x* or *s* require no addition for the plural, but those ending in *au* add an *x* for the plural.

**EXAMPLE:** *beau, beaux.*

The usual position of adjectives is best learned by reading, rather than by memorising rules which poets always subordinate to musical considerations.

In certain idiomatic expressions where in English the verb "to be" is used with adjectives, *avoir* ("to have") with nouns is used in French. To be "thirsty" is "to have thirst," to be "sleepy" "to have sleep."

<i>avoir peur</i> [pœr], to be afraid	<i>avoir faim</i> [fɛ], to be hungry
<i>avoir froid</i> [frwa], to be cold	<i>avoir sommeil</i> [so'mɛ:j], to be sleepy
<i>avoir raison</i> [re'zɔ̃], to be right	<i>avoir chaud</i> [ʃo], to be warm
<i>avoir tort</i> [tɔ:r], to be wrong	<i>avoir honte</i> [ɔ̃:t], to be ashamed
<i>avoir besoin</i> [bæ'zwɛ̃], to need	<i>avoir soif</i> [swaf], to be thirsty

**EXAMPLES:**

*J'ai tort d'avoir peur.* I am wrong to be afraid.  
*Tu n'as pas honte!* You are not ashamed!

<sup>1</sup> *Beau, vieux*, are used before masculine nouns beginning with a consonant, but they are changed into *bel, vieil*, before nouns beginning with a vowel or "mute *h*." Examples: *Un vieil homme, un bel homme.*

**Adverbs.** Most of the French adjectives may be changed into adverbs by adding *-ment*, which corresponds to the English termination “-ly.” EXAMPLE: *vrai* (adj.), “true”; *vraiment* (adv.), “truly.”

Adjectives not ending in a vowel add *ment* to their feminine form.

EXAMPLES:

*doux, douce* [du, dus], soft, sweet  
*heureux, heureuse*, happy

*doucement* [dus'mā], softly  
*heureusement*, happily

Adjectives ending in *ant* or *ent* change to *amment*, *emment*—both terminations being given the same sounds.

EXAMPLES:

*Adjectives*

*constant* [kō'stā]

*prudent* [pry'dā]

*Adverbs*

*constamment* [kō'sta'mā], constantly

*prudemment* [pryda'mā], prudently

But note *lent, lentement* [lā, lā'tmā], “slow, slowly.”

The following adjectives are used adverbially without change:

*vite*, quick

*fort* [fōr], very, strong

*bas* [ba], low, in a low voice <sup>1</sup>

*droit* [drwa], straight, right

*exprès* [eks'pre], purposely

*soudain* [su'dē], suddenly

*Beau* is used adverbially in many idioms. One of the most common is *avoir beau* (followed by an infinitive), meaning “it is useless, vain to.”

EXAMPLES:

*J'ai beau faire la vaillante.*

It is vain for me to act the valiant (pretend to courage).

*Vous avez beau faire et beau dire . . .*

It is vain for you to do and to say . . ., or: In spite of all you may do and say . . .

French has many adverbs not formed from adjectives, such as: *bien* (“well”), *souvent* (“often”), *trop* [trō] (“too much,” “too many”).

<sup>1</sup> *Là-bas* [la ba] means “over there.”

**Comparison of adjectives and adverbs.** The comparative degree is regularly formed by prefixing *plus* [ply], "more"; the superlative by prefixing the definite article to the comparative. To express less and least degrees, *moins*, "less," and *le moins*, "least," are prefixed.

#### EXAMPLES:

*souvent, plus souvent, le plus souvent*, "often, oftener, oftenest."  
*une belle femme, une plus belle femme, la plus belle femme* [fam], "a beautiful woman, a more beautiful woman, the most beautiful woman."<sup>1</sup>

**Equality** "as . . . as" is expressed by *aussi . . . que*.

EXAMPLE: *aussi grand que vous*, "as tall as you."

#### Irregularities.

Adjectives	Comparative	Superlative
<i>bon</i> [bɔ̃], good	<i>meilleur</i> [mɛ'jœ:r], better	<i>le meilleur</i> , the best
<i>mauvais</i> [mɔ'vɛ], bad	<i>pire</i> [pi:r], worse	<i>le pire</i> , the worst
<i>petit</i> [pə'ti], little	<i>moindre</i> [mwɛ:dr], less	<i>le moindre</i> , the least <sup>2</sup>

Adverbs:	Comparative	Superlative
<i>bien</i> [bjɛ̃], well	<i>mieux</i> [mjø], better	<i>le mieux</i> , the best
<i>mal</i> [mal], badly	<i>pis</i> [pi], worse	<i>le pis</i> , the worst
<i>peu</i> [pø], little	<i>moins</i> [mwɛ̃], less	<i>le moins</i> , the least
<i>beaucoup</i> [bo'ku], much	<i>plus</i> [ply], more	<i>le plus</i> , the most

#### EXAMPLES OF THE USE OF ADJECTIVES AND ADVERBS

<i>J'ai tant besoin de ton amour.</i>	<i>ʒe tã bɛzwɛ dɔ tɔ̃-na'mu:r</i>	I have so much need of thy love.
<i>Qui part trop tôt revient trop tard.</i> ( <i>Bonjour, Suzon, Delibes.</i> )	<i>ki pa:r trɔ 'tɔ rə'vjɛ trɔ 'ta:r</i>	Who leaves too soon returns too late.
<i>Les rayons du soleil vous baisent trop souvent.</i> ( <i>Psyché, Paladilhe.</i> )	<i>lɛ rɛ'jɔ dy sɔ'le:j vu 'be:zɔ trɔ su'vã</i>	The rays of the sun kiss you too often.
<i>Les roses d'Ispahan . . .</i>	<i>lɛ 'ro:z(ə) dispa'hã</i>	The roses of Ispahan . . .

<sup>1</sup> In the case of adjectives the definite article must agree with its noun, but since adverbs are invariable the superlative will always have *le*.

<sup>2</sup> *Petit* is compared regularly (*plus petit*, etc.) when it means small in size.

EXAMPLES OF THE USE OF ADJECTIVES AND ADVERBS—*continued*

Ont un parfum moins frais, Ont une odeur moins douce, O blanche Leïlah, Que ton souffle léger. ( <i>Les Roses d'Ispahan</i> , Fauré.)	õ-tõ par'fõ 'mwẽ frẽ õ-ty-nõ'dõ:r mwẽ 'du:s(ə) o 'blā:f(ə) lei'la kə tõ 'suflə le'ʒe	Have a perfume less fresh, Have an odour less sweet, Oh white Leilah, Than thy light breath.
L'âme douce, l'âme odorante des lys divins, que j'ai cueillis dans le jar- din de ta pensée. ( <i>Romance</i> , Debussy.)	la:m(ə) 'du:s(ə), la: modõ'rā:t(ə) də lis di'vẽ kə ʒe kœ'ʒi dā læ ʒar'dẽ də ta pā'se	The sweet soul, the fragrant soul of the divine lilies that I gathered in the gar- den of thy thought.
Les fleurs me parais- sent plus belles, Le ciel est plus re- splendissant. Les bois ont des chan- sons nouvelles, L'air qui passe est plus caressant. ( <i>Lakmé</i> , Delibes.)	lẽ flœ:r mẽ pa'rẽs(ə) ply 'bẽl(ə) lẽ sjẽ-lẽ ply rẽsplā- di'sā lẽ bwa-zõ də ʃā'sõ nu'vẽl(ə) lẽ:r ki pa:s ẽ ply kare'sā	The flowers appear to me more beautiful, The sky is more resplendent. The woods have new songs, The air which passes is more caressing.

Other songs from which phrases are quoted in this lesson are: *Chevelure*, Debussy; *Psyché*, Paladilhe; *Bonjour*, Suzon, Delibes; *Connaissiez-vous mon hirondelle?* Pierné. Operas: *Faust*, *Carmen*, *Louise*, *Pelléas et Mélisande*.



## REVIEW

## LESSONS IV., V.

1. From which primitive forms are the most important tenses of French verbs derived?
2. Which verb ending corresponds to the English “-ing”?
3. What are the meanings of the verb *sentir*?
4. Which verbs are used to express “to know”? Explain the difference in their use.
5. Give two meanings of *faire*.
6. Which verb form is used after a preposition? Give one exception.
7. What is the general use of the present participle?
8. When does the past participle agree with the subject of the sentence? Give an example.
9. Explain the use of the *parfait* (*passé indéfini*). How is it formed?
10. How is the feminine of adjectives formed? and the plural? Give the feminine singular of *bon, beau, frais, jeune*; and give all the forms of *mauvais, vieux, bas, heureux*.
11. By what addition may a French adjective be turned into an adverb?
12. Give three adjectives which are used adverbially without change.
13. *Translate into French*: (1) I am thirsty. (2) You are right. (3) Are you cold? (4) It is more prudent. (5) Straight before you. (6) It is over there.
14. *Translate into English*: (1) Moins cruelle. (2) Mon beau rêve de gloire. (3) Nous avons besoin de vous. (4) Pour notre affaire c'est nécessaire. (5) Les voici! (6) Là-bas est une mère, ta mère. (7) Ma mère n'est plus là. (8) Pour faire ouvrir la porte vous avez besoin de ma voix. (9) Vous avez pu voir sa douleur paternelle. (10) L'amour! L'amour: oui, son ardeur a troublé tout mon être! (11) Sa bouche a murmuré. (12) Ai-je aimé jusqu'ici? (13) Les ennemis ont tout pris, jusqu'à notre petit lit. (14) Ils ont brûlé l'école, et notre maître aussi. (15) Papa est à la guerre. (16) Maman est morte, avant d'avoir vu tout ça. (17) J'ai bu ce poison.

## LESSON VI

### THE PRESENT INDICATIVE

THE present indicative is regularly formed from the infinitive and from the present participle by the following rules:

*Formation of the singular.* The first person ("I") is derived by dropping the final *r* from all infinitives ending in *er*, and by changing the ending of all others into *is* or *s*.

EXAMPLES: *aimer*—*j'aime*, *finir*—*je finis*, *dormir*—*je dors*, *rendre*—*je rends*.

The second person ("thou") ends in *s*. (If the first person ends in *e*, add *s* to this form. In other cases the first and second persons are identical.)

EXAMPLES: *j'aime*—*tu aimes*, *je finis*—*tu finis*, *je dors*—*tu dors*.

The ending for the third person ("he," "she," "it") may be *e*, *t*, or *d*. If the first person ends in *e* the third person is like it. Thus: *j'aime*—*il aime*. In almost every other case the third person ends in *t*: *Je crains*—*il craint*, *je finis*—*il finit*, *je dors*—*il dort*. There are, however, a few infinitives like *rendre* whose stem ending is *d*, which is left as the ending for the third person: *je rends*—*il rend*.

NOTE.—The endings given above are all unpronounced, and serve simply to indicate the tense upon the printed page.

*Formation of the plural.* The plural is regularly formed from the present participle by dropping the final *ant* and substituting *ons*, *ez*, *ent*. Thus from *courant*—*nous courons*, *vous courez*, *ils courent* [ku:r]; from *sortant*—*nous sortons*, *vous sortez*, *ils sortent* [sort].<sup>1</sup>

<sup>1</sup> It will be remembered that if a note is given for final silent *ent* it is to be sung as [ə], not as [ǣ] (see Part I., Lesson VII.).

<i>Aimer</i>	<i>Finir</i>	<i>Envoyer</i>
<i>j'aime</i>	<i>je finis</i>	<i>j'envoie</i> <sup>1</sup>
<i>tu aimes</i>	<i>tu finis</i>	<i>tu envoies</i>
<i>il aime</i>	<i>il finit</i>	<i>il envoie</i>
<i>nous aimons</i>	<i>nous finissons</i>	<i>nous envoyons</i>
<i>vous aimez</i>	<i>vous finissez</i>	<i>vous envoyez</i>
<i>ils aiment</i>	<i>ils finissent</i>	<i>ils envoient</i>

Starting with the first person as given, write the present tense of the following model verbs:

6. *je rends*; 10. *je cours*; 12. *je dors*; 15. *je pars*; 16. *je sens*; 17. *je sors*; 21. *je vois*; 24. *je conduis*; 25. *je connais*; 26. *je crains*; 27. *je crois*; 29. *j'écris*; 31. *je lis*; 32. *je mets*; 33. *je plais*; 35. *je ris*; 36. *je suis (suivre)*; 37. *je vis*.

To write the verbs is a great aid in memorising them, and the following is suggested as the simplest method of learning the rules: add the second person to the first throughout the complete list before passing on to the third person; carry the third person through the entire list before beginning the plural, etc.

The present indicative is used in French for various English forms relating to present actions and conditions. Thus for "I read," "I do read," "I am reading," there is but one translation: *je lis*.

EXAMPLES: Carmen says to Don José:

*Je ne te parle pas. Je chante pour moi-même.*<sup>2</sup> I am not talking to you. I'm singing for myself.

Marguerite says:

*L'oiseau chante.  
Ma main tremble.*

The bird sings (or is singing).  
My hand trembles (or is trembling).

Mephistopheles inquires:

*N'entendez-vous pas?  
Vous n'aimez donc pas la musique?* Don't you hear?  
So you don't like music?

<sup>1</sup> In the spelling of *envoyer* an *i* is substituted for *y* before "mute *e*." This rule applies to the 3rd person plural of *croire*, *voir* (*croient*, *voient*).

<sup>2</sup> The principal parts of the French verbs meaning "to speak," "to sing," "to tremble," "to hear," are: *parler*, *parlant*, *parlé*; *chanter*, *chantant*, *chanté*; *trembler*, *tremblant*, *tremblé*; *entendre*, *entendant*, *entendu*.

## EXAMPLES OF THE PRESENT INDICATIVE

<i>A mon esprit ton image est présente. Et doucement remplit toute ma vie (Toujours à toi Tschaikowsky.) Connais-tu le pays</i>	a mǝ-nes'pri tǝ-ni- ma:-zǝ pre'zǝ:t (ǝ) e 'du'sǝ'mǝ rǝ'pli- 'tutǝ ma 'vi(ǝ)	To my spirit thy image is present. And sweetly filleth all my life.
<i>Où fleurit l'orange?</i>	kǝnety lǝ pe'i u flǝ'ri lǝrǝ''zǝ	Knowest thou the land Where blooms the orange tree
<i>Où la brise est plus douce, Et l'oiseau plus léger? (Mignon, Thomas.) Le printemps chasse les hivers, Et sourit dans les arbres verts, Sous la feuille nou- velle passent Des bruits d'aile! (Au Printemps, Gounod.) Printemps qui com- mences Portant l'espérance Aux cœurs amoureux, Ton souffle qui passe</i>	u la bri:-zǝ ply 'du:s(ǝ) e lwa'zo ply le'zǝ lǝ prǝ'tǝ fas(ǝ) 'le- zi've:r e su'ri dǝ le-'zarbrǝ ve:r su la fǝ'jǝ nu've- l(ǝ) 'pa:s(ǝ) dǝ brʉi 'dǝ'l(ǝ)	Where the breeze is more soft, And the bird more light? Springtime drives away the winter, And smiles in the green trees, Under the new foli- age passes The sound of wings.
<i>De la terre efface Les jours malheureux. (Samson et Dalila, Saint-Saëns.)</i>	prǝ'tǝ ki kǝ'mǝ:s(ǝ) por'tǝ lespe'rǝ:s(ǝ) o kǝ:r-zamu'rǝ tǝ 'su:flǝ ki 'pa:s(ǝ) dǝ la tǝi-rǝ'fas(ǝ) lǝ zu:r malǝ'rǝ	Spring which com- mences Bringing hope to hearts in love, Thy breath which passes, From the earth effaces The unhappy days.

## LESSON VII

### IRREGULAR PRESENT TENSES OF MODEL VERBS— “ EN ” AND “ Y ”

IN the following table persons omitted are regular, and to be supplied by the student according to rules already given. It is advisable to write out these tenses in full, not only as a valuable aid in memorising, but also in order consciously to discriminate between the regular and irregular portions. It will be noticed that the first and second persons plural (*nous . . . vous . . .*) seldom depart from the rules.

5. *Recevoir. Je reçois, tu reçois, il reçoit* [rə'swa], *n., v., ils reçoivent.*
7. *Pleuvoir. Il pleut* [plø].
8. *Aller. Je vais, tu vas, il va, n., v., ils vont.*<sup>1</sup>
11. *Cueillir. Je cueille* [kœ:j]. (Conjugated like *aimer*.)
13. *Mourir. Je meurs, tu meurs, il meurt, n., v., ils meurent* [mœ:r].
14. *Ouvrir. J'ouvre.* (Conjugated like *aimer*.)
18. *Venir. Je viens, tu viens, il vient, n., v., ils viennent.*
19. *Pouvoir. Je peux,<sup>2</sup> tu peux, il peut* [pø], *n., v., ils peuvent* [pœ:v].
20. *Savoir. Je sais, tu sais, il sait, n., v., ils savent.*<sup>1</sup>

<sup>1</sup> Although the *Dict. Phon.* permits both [e] and [ɛ] for *vais, sais*, etc., *je vais* is almost invariably [vɛ] in singing, while *je sais, il sait*, keep its usual speech pronunciation [se], unless rhyming definitely and noticeably with an [ɛ]. French poets are not consistent in their treatment of *sais, sait*; but [sɛ] is always an unusual pronunciation.

<sup>2</sup> The verb *pouvoir* has another form for the 1st person sing. pres. which is very often used, particularly in poetry: *je puis* [pu].



22. *Vouloir*. *Je veux, tu veux, il veut* [vø], *n., v., ils veulent* [vœl].
23. *Boire*. Regular in sing.; plur.: *nous buvons, vous buvez, ils boivent*.
28. *Dire*. Regular except in the 2nd pers. plur.: *vous dites*.
30. *Faire*. Regular except 2nd and 3rd pers. plur.: *vous faites, ils font*.
34. *Prendre*. Regular in sing.; plur.: *nous prenons, vous prenez, ils prennent* [prɛn].

Like the corresponding English verbs, *aller, venir, vouloir, pouvoir*, are often used as auxiliaries.

- |  |  |
|--|--|
| <i>Je vais danser en votre honneur.</i><br>[zə vɛ dā'se ɑ vɔ-trɔ'noœr].            | I am going to dance in your honour.                                    |
| <i>Vas-tu toujours me refuser ce que j'implore—un seul baiser?</i> [œ soɛl bɛ'ze]. | Art thou going always to refuse me that which I implore—a single kiss? |
| <i>Je puis maintenant dire aux rapides années: Passez!</i>                         | I can say now to the rapid years: Pass!                                |
| <i>Veux-tu . . . chercher le chemin?</i><br>[vøty ʃɛʃe lə ʃə'mɛ].                  | Dost thou wish . . . to seek the path?                                 |

*Faire* in idioms. The verb *faire* is used to describe temperature, the weather, etc., when the subject is the impersonal *il*.

- |   |                              |
|---|------------------------------|
| <i>Il fait trop chaud dans la tour.</i> | It is too warm in the tower. |
| <i>Il fait si bon.</i>                  | It is so pleasant.           |
| <i>Fait-il trop triste ici?</i>         | Is it too sad (dreary) here? |

In *Pelléas et Mélisande* is found this idiom with *faire*:

- |  |   |
|--|---|
| <i>Ne peux-tu pas te faire à la vie qu'on mène ici?</i> <sup>1</sup> | Canst thou not accustom thyself to the life that one leads (is led) here? |
|--|---|

NOTE.—Students should write out and learn the complete present tense of all the new verbs found in the examples on this and following pages: *danser, refuser, implorer, passer, chercher, mener*.<sup>2</sup>

<sup>1</sup> The meanings of *faire* in its many connexions fill two columns in the dictionary, and can be learned gradually by reading.

<sup>2</sup> The present tense of *mener* ("to lead") is: *je mène, tu mènes, il mène, nous menons, vous menez, ils mènent*. Since "mute e" [ə] is never used in a stressed syllable (see Lesson V., Part I.), the 1st, 2nd, 3rd persons singular and 3rd person plural are changed to [mein].

## EXAMPLES OF IRREGULAR PRESENT TENSES

<i>Au fond du cœur je meurs d'effroi. (Carmen, Bizet.)</i>	o fɔ̃ dy kœr ʒe mœr de'frwa	In the depths of my heart I am dying of fear.
<i>Je sais que tu m'aimes. (La Délaissée, Hahn.)</i>	ʒə se kə ty 'mæ:m(ə)	I know that thou lovest me.
<i>Tout le long d'un verger Colin va chantant. (Pastorale, Bizet.)</i>	tu lə lɔ̃ dœ ver'ʒe kolɛ va fɑ̃'tɑ̃	All along an orchard Colin goes singing.
<i>O premier rossignol qui viens Dans les lilas, sous ma fenêtre. (Le Rossignol des Lilas, Hahn.)</i>	o prə'mje rɔsi'pɔl ki vjɛ dɑ̃ lə li'la su ma fə'nɛitrə	Oh, first nightingale that comest into the lilacs under my window.
<i>J'ai dans l'âme une fleur que nul ne peut cueillir. (Puisque j'ai mis ma lèvre, Hahn.)</i>	ʒə dɑ̃ 'la:myn(ə) flœr kə nyl nə pø kœ'jiɛr	I have in my soul a flower which none can gather.
<i>Une ombre vaine qui passe et ne revient plus.<sup>1</sup> (Cantique, Hahn.)</i>	y-nɔ̃:brə 'vɛ:ne ki 'pa:se nə rə'vjɛ ply	A vain shadow which passes and returns no more.
<i>Il pleut sur la ville. (Il pleure dans mon cœur, Debussy.)</i>	il plø syr la 'vilə	It is raining (rains) upon the city.

Y and en. The useful locution *il y a* ("there is," "there are") is found more often in the texts of operas than in songs. It differs from *voici*, *voilà* in that it is a general statement, whereas *voici* and *voilà* point out definitely some object or fact. (Note examples in Lesson II., p. 128: *Voilà ce que je suis sans vous.*)

In *Pelléas et Mélisande* are found the following examples:

<i>Voici des traces de sang.</i>	Here are traces of blood.
<i>Il y a une petite tache de sang.</i>	There is a little spot of blood.
<i>Il y a des endroits dangereux.</i>	There are dangerous places.
<i>Il n'y a pas de danger.</i>	There is no danger.

<sup>1</sup> The prefix *re* has the same meaning as in English. Thus *revenir* is "to return," *reconnaître* is "to recognise," etc.

Note that *il y a* is used for singular or plural. It is idiomatically used in the following:

<i>Nous sommes venus ici il y a bien longtemps.</i>	We came here a long time ago ("there is a very long time").
<i>Oui, il y a de longs mois.</i>	Yes, long months ago. <sup>1</sup>

*Y* is used as adverb or pronoun. It often means "there" when referring to a previous statement. In *Carmen* Don José replies to the question:

<i>Tu sors de prison?</i>	You are come out of prison? <sup>2</sup>
<i>J'y suis resté deux mois.</i>	I remained there two months.
<i>Sous ta paupière vermeille,</i>	Under thine eyelid vermilion,
<i>Tout un univers sommeille.</i>	A whole universe sleepeth.
<i>Je n'y cherche que l'amour.</i>	I only seek love there.

But if "there" is emphatic it is rendered by *là*:

... *tandis que là, près de moi.* ... whereas there, close to me.

Many verbs that in English require direct objects have in French indirect objects, such as "to touch," *toucher à*, "to answer," *répondre à*, and some French verbs require *à* which take a different preposition in English, such as "to think about," *penser à*. When the object of such a verb is "it" or "them" (not referring to people) it is translated by *y*.

<i>J'y pense.</i>	I am thinking about it.
<i>Je n'ose y toucher</i> [ʒə 'noi:zi tu'ʃe].	I do not dare to touch it.

It will be noted that in the examples given the pronoun *y* implies the accompanying preposition *à*. Therefore *y* may mean "to it," "at it," "in it," etc.

The pronoun *en*, like *y*, relates to things rather than to persons, but is used with verbs which require the preposition

<sup>1</sup> In familiar speech *il y a* often becomes *y a*. In *Louise*, Act II., Scene i., the ragpicker sings: *Y a des femmes qui dorment dans de la soie* ("There are women who sleep in silk"). Later: *Un soir, y a longtemps* ("One evening, long ago"); *Y a vingt ans* ("Twenty years ago"), etc.

<sup>2</sup> In French poetry (as in English), "thou" is used more often than "you," but in opera texts like *Carmen*, *Louise*, *Faust*, etc., *tu* merely implies familiarity, and is more correctly translated "you."

*de*, such as, *remercier de*, "to thank for," and *mourir de*, "to die of." It may also take the place of *de* with an object pronoun, or of *de* in its partitive sense ("some," "any") with a noun.

*Il y a d'innombrables étoiles,  
Je n'en ai jamais vu autant.*

There are innumerable stars,  
I (of them) have never seen so many.

In *Louise* are found the following examples:

*Je vous en remercie.  
Votre père en mourrait.  
Les rentes ne sont pas à dédaigner!  
Ceux qui en ont—sont-ils plus  
heureux?  
S'il entre ici, j'en sortirai.*

I thank you for it.  
Your father would die of it.<sup>1</sup>  
An income is not to be despised.  
Those who have one (or : some)—  
are they more happy?  
If he enters here, I shall go out  
(from here).<sup>2</sup>

*Du beau pays des rêves l'amour  
seul en sait les chemins.*

Of the beautiful land of dreams  
love alone (of it) knows the  
paths.

NOTE.—Songs and operas from which phrases are quoted in this lesson: *Le Pays des Rêves*, Fauré; *Puisque j'ai mis ma lèvre*, Hahn. Operas: *Carmen*, *Faust*, *Pelléas et Mélisande*, *Louise*.

<sup>1</sup> For the conditional of *mourir*, see Lesson XI.

<sup>2</sup> For the future of *sortir*, see Lesson X.

## REVIEW

## LESSONS VI., VII.

1. From which of the three primitive parts is the present indicative of French verbs formed?

2. Give the rules for the formation of the singular.

3. How is the plural formed?

4. Give the present tense of *chanter*, "to sing"; *parler*, "to speak"; *commencer*,<sup>1</sup> "to commence"; *passer*, "to pass."

5. If a note is given for the final *ent* of the 3rd person plural (which is silent in speech), what vowel is sung?

6. Give the present tense of the following: *sourire*, "to smile" (model is *rire*), and of *remplir*, "to fill" (model is *finir*).

7. What constitutes the irregularity of the present tense of *ouvrir*, *cueillir*?

8. Which part of the present tense of *venir* is conjugated regularly?

9. What forms has *pouvoir* in the singular present?

10. Finish the present tense of the following: *je dis*, *je bois*, *je fais*, *je sais*, *je cherche*.

11. What is the usual pronunciation in singing of *sais*, *vais*?

12. What is the meaning of *il y a*? How does it differ from *voici*, *voilà*?

13. Translate into English the following sentences (from *Carmen*): (1) Elle tourne, elle hésite. (2) Je cherche un brigadier. (3) Il n'est pas brigadier dans notre compagnie. (4) Il n'est pas là? (5) Mon officier, je n'en sais rien. (6) Oui, je revois mon village. (7) J'ouvre moi-même et j'entre. (8) Dans mon danger je veux dire ton nom. (9) D'où vient ta surprise?

And the following (from *Roméo et Juliette*): (10) Je ne veux pas t'écouter plus longtemps. (11) Je veux vivre dans ce rêve. (12) O Roméo, pourquoi ce nom est-il le tien? (13) Ah! Je l'ai vu trop tôt sans le connaître. (14) Un baiser, et je pars. (15) O ma femme! O ma bien aimée! La mort n'a pas altéré ta beauté, cette beauté que j'adore. (16) Je bois à toi!

<sup>1</sup> Remember that *c* before *a*, *o*, *u*, must be written with the cedilla (*ç*) if it is not to be pronounced [k]; therefore, *nous commençons* (cp. Part I., p. 52).



## LESSON VIII

### THE IMPERATIVE MOOD—PERSONAL PRONOUNS (CONJUNCTIVE)

THE second person singular of the **imperative** has the same form as the first person singular of the present indicative. Thus: *je chante* ("I sing"), imperative *Chante!* ("Sing!"), and *je viens* ("I come"), imperative *Viens!* ("Come!").

<i>Viens près de moi, viens plus près encore</i> [vjẽ ply pre-zũ'kœr(ə)].	<i>Come close to me, come nearer still.</i>
<i>Parle-moi de ma mère.</i>	<i>Speak to me of my mother.</i>
<i>Attends un peu, arrête!</i>	<i>Wait a little, stop!</i>
<i>Ouvre ta porte.</i>	<i>Open thy door.</i>
<i>Dors entre mes bras.</i>	<i>Sleep in (between) my arms.</i>
<i>O ma reine, suis ton roi.</i>	<i>Oh my queen, follow thy king.</i>

#### *Exceptions:*

<i>Sois raisonnable.</i>	<i>Be reasonable.</i>
<i>Cité d'amour! Sois douce à nos amours!</i> [swa dui-sa no-za-'mu:r]	<i>City of love, be kind to our love(s)!</i>
<i>Aie patience.</i>	<i>Have patience.</i>
<i>Aie soin d'allumer la lampe</i> [ɛ swẽ dalyne la lã:p].	<i>Have (take) care to light the lamp.</i>
<i>Va! Lahonte! accable</i> [ta'ka:bl(ə)].	<i>Go! Shame overwhelms thee.</i>
<i>Sache bien que, privé de toi, je ne pourrais vivre.</i> <sup>1</sup>	<i>Know well that, deprived of thee, I could not live.</i> <sup>1</sup>

The first and second persons plural of the present indicative are used for the plural of the imperative.

<i>Prenez deux hommes avec vous.</i>	<i>Take two men with you.</i>
<i>Rions, chantons.</i>	<i>Let us laugh and sing.</i>
<i>Viens, suivons les sentiers ombreux</i> [vjẽ sũvõ læ sãtje-zõ'brø].	<i>Come, let us follow the shady paths.</i>
<i>Donnez-moi du courage.</i>	<i>Give me courage.</i>

<sup>1</sup> For the conditional of *pouvoir*, see Lesson XI.

The imperative plural of *aller* (*allons, allez*) is regular, but the plural of *être, avoir, savoir* corresponds to the irregular form of the singular, noted above.

Soyons <i>heureux</i> [swajɔ̃-zœ'rø].	Let us be happy.
Soyez <i>le bienvenu</i> [swaje . . .].	(Be) welcome!
Ayons <i>les baisers plus doux</i> [ɛ'jɔ̃ . . .].	Let us have the sweetest kisses.
Ayez <i>pitié</i> [ɛ'je pi'tje].	Have pity.
Sachons [sa'ʃɔ̃].	Let us know . . .
Sachez [sa'ʃe].	Know . . .

The regular imperative of *vouloir* (*veux, voulons, voulez*) is rarely found. The irregular form: *veuille, veuillons, veuillez* [vœ'j, vœ'jɔ̃, vœ'je], is used idiomatically, meaning "please," "be good enough to."

<i>Veuillez vous asseoir là</i> [aswa:r la].	Please seat yourself there.
<i>Ces paroles . . . veuillez les pardonner</i> [vœje le pardo'ne].	These words . . . be good enough to pardon them.

### CONJUNCTIVE PERSONAL PRONOUNS

Personal pronouns are either conjunctive or disjunctive. (For disjunctive pronouns, see Lesson III.) **Conjunctive pronouns** are used as *subject, direct object, or indirect object* of a verb which is not merely implied but expressed.

		Subject	Direct Object	Indirect Object
Sing.	1st pers.	<i>je, I</i>	<i>me, me</i>	<i>me, to me</i>
	2nd pers.	<i>tu, thou</i>	<i>te, thee</i>	<i>te, to thee</i>
	3rd pers. { m. f. }	<i>il, he, it elle, she, it</i>	<i>le, him, it la, her, it</i>	<i>lui, to him lui, to her</i>
Plur.	1st pers.	<i>nous, we</i>	<i>nous, us</i>	<i>nous, to us</i>
	2nd pers.	<i>vous, you</i>	<i>vous, you</i>	<i>vous, to you</i>
	3rd pers. { m. f. }	<i>ils } they elles }</i>	<i>les } them les }</i>	<i>leur } to them leur }</i>

**RULE I.**—The place of a conjunctive object pronoun is directly before its verb in a simple tense, and before the auxiliary in a compound tense.

<i>Je t'adore</i> [ʒə ta'dɔ:r(ə)].	I adore <i>thee</i> .
<i>Il m'aime</i> [il 'mɛ:m(ə)].	He loves <i>me</i> .
<i>Je t'ai vue au temps des lilas</i> [ʒə te vy ɔ̃ tã de li'la].	I saw (have seen) <i>thee</i> at the time of lilacs.

*Si je vous suis chère.*

*Je ne vous crois pas.*

*Ne la vois-tu pas?*

*Le vois-tu? Là—dans l'ombre.*

*Que nous veut-il?*

*Ne m'accusez pas.*

*If I am dear to you.*

*I do not believe you.*

*Do you not see her?*

*Do you see him? There in the shadow. What does he want of us?*

*Do not accuse me.*

NOTE.—*Le, la, me, te* elide before a vowel or “mute *h*.” Observe that the object pronouns still precede the verb in questions (when the phrase is inverted), also in the negative imperative.

RULE 2.—In the affirmative imperative the object pronouns follow the verb (as in English). In this case they are connected with the verb by a hyphen, and *me, te* are changed into *moi, toi*.

*Laissez-moi!*

*Répète-moi ce doux aveu.*

*Frappez-la d'épouvante.*

*Rendez-la-moi!*

*Mon cousin, excusez-moi.*

*Leave me!*

*Repeat to me that sweet avowal.*

*Strike her with horror!*

*Give her back to me.*

*My cousin, excuse me.*

NOTE.—Observe that the indirect object requires in English the preposition “to” or “for”—either expressed or understood. EXAMPLE: “He calls me, and I hold out my arms to him,” *il m'appelle, et je lui tends les bras*.

Observe also that the second person plural subject pronoun *vous* is frequently used in addressing one person. *Vous* is more formal than *tu*, which is used less often in conversation than in poetry.

The indefinite pronoun, *on* (“one,” “we,” “you,” “they”) is used to express the passive, as well as for many general statements. In spite of its many possible translations it is always connected with a verb in the third person singular.

*Quand on pense.*

*Quand on n'a pas de rentes.*

*On l'appelle Manon.*

*Comment t'appelle-t-on?*

*On me repousse.*

*When one thinks.*

*When one has no income.*

*She is called Manon (one calls her).*

*What (how) art thou called?*

*I am repulsed (one repulses me).*

*Comme on est seul ici.  
On vient d'arroser les fleurs.*

How alone *one* is here.  
The flowers have just been watered.

*On l'invitera.*

He will be invited.

*Ne peut-on découvrir les défauts  
de celui qu'on aimera?*

May *one* not discover the faults of  
the one whom *one* is to love?

*On* often becomes *l'on* if immediately preceded by a word ending in a vowel sound.

*Revenez, l'on vous appelle!*

Return, *they* are calling you!

*On fume, on jase, l'on regarde  
passer les passants.<sup>1</sup>*

*One* smokes, *one* chatters, *one*  
looks at the passers-by.

### ADDITIONAL EXAMPLES OF THE IMPERATIVE

*Crois-moi, mignonne,  
crois-moi,  
Aimons-nous comme  
elles.  
(Mariage des Roses,  
Franck.)*

krwa mwa mijon(ə),  
krwa mwa  
ɛ'mɔ̃ nu ko-mel(ə)

Believe me, dearest,  
believe me,  
Let us love one an-  
other as they do.

*Ne les déchirez pas  
avec vos deux mains  
blanches  
(Green, Debussy.)*

nə lə de'ʃirə pa, avek  
vo də mɛ̃ 'blɑ̃:ʃ(ə)

Do not tear them  
with your two  
white hands.

*Ah! Descends et voile  
la terre*

a de'sɑ̃ e vwa'lə  
la 'tɛ:r(ə)

Ah! Descend and  
veil the earth with  
thy mystery calm  
and enchanting.

*De ton mystère calme  
et charmant.  
(Chère Nuit,  
Bachelet.)*

də tɔ̃ mis'tɛ:r(ə) kal-  
me ʃar'mɑ̃

*Mets sur mon front  
tes mains, fraîches  
comme une eau pure.  
(Soir, Fauré.)*

mɛ̃ syr mɔ̃ 'frɔ̃ te  
mɛ̃, frɛʃ(ə) ko-my-  
no 'py:r(ə)

Lay upon my brow  
thy hands, fresh as  
pure water.

*Non Colin, ne le  
prends pas,  
Je vais te le donner!  
(Pastorale, Bizet.)*

nɔ̃ kolɛ̃, nə lə prɑ̃  
pɑ̃  
ʒə ve tɛ lə dɔ'ne

No, Colin! Do not  
take it.  
I am going to give it  
to thee!

*Prends mon âme sur  
tes ailes,  
Laisse mon cœur à  
tes pieds.*

prɑ̃ mɔ̃-na:m(ə) syr  
tɛ-'zɛl(ə)  
les(ə) mɔ̃ 'kœ:r-a te  
'pje

Take my soul upon  
thy wings,  
Leave my heart at  
thy feet!

*(Je ne veux pas  
autre chose, Widor.)*

<sup>1</sup> In ordinary speech *jase* would of course end in [z], but in the first act of *Carmen*, from which the phrase is quoted, a note is given for the final [ə], [ʒ 'fym, ʒ 'ʒa:zə, lɔ̃ rə'gardə].

NOTE.—In this lesson phrases are quoted also from *Bonjour, Suzon*, Delibes; *Mariage des Roses*, Franck; *Au Printemps*, Gounod; and from the following operas: *Carmen*, Bizet; *Louise*, Charpentier; *Pelléas et Mélisande*, Debussy; *Faust*, Gounod; *Manon*, Massenet; *Contes d'Hoffmann*, Offenbach.

## REVIEW

### LESSON VIII.

1. Which persons of the present indicative are used in the imperative? Explain.

2. What constitutes the irregularity of *sois*, *soyons*, *soyez*; of *aie*, *ayons*, *ayez*?

3. Explain the use of conjunctive and disjunctive pronouns.

4. What is the position of conjunctive object pronouns in a statement? in the affirmative imperative?

5. *Translate into French*: (1) Give me your little hands. (2) Speak to your father. (3) I am singing it. (4) Give me a tender kiss. (5) Do not do it. (6) Do not do *that*. (7) Do not open the door. (8) He loves me still. (9) Sleep and fear nothing. (10) Open thine eyes. (11) Speak to me no more.

6. *Translate into English*: (1) Prenez ma main. (2) Je vous fais mon compliment. (3) Parlez plus bas. (4) Laissez-moi vous le dire. (5) Ne dites pas une parole. (6) Dis-lui de nous suivre. (7) Vous nous avez suivies. (8) Regardez cette petite qui semble vouloir nous parler. (9) Laisse mon âme à son printemps. (10) Écoutez! C'est le son des instruments joyeux. (11) Soyons prudents! Quittons cette maison sans en braver le maître. (12) Soyez les bienvenus, amis, dans ma maison. (13) Cher Roméo! Dis-moi loyalement: je t'aime! Et je te crois! (14) Si tu me veux pour femme, alors, ô mon seigneur! sois mon unique loi. (15) Mais, si ta tendresse ne veut de moi que de folles amours, ah! ne me revois plus! (16) Sois heureuse. (17) Cueillons les roses dans la joie et dans le plaisir.



## LESSON IX

### THE IMPERFECT—INTERROGATIVE ADJECTIVES AND PRONOUNS

THE **imperfect** may be formed by replacing the final *ant* of the present participle by the endings *ais, ais, ait, ions, iez, aient* <sup>1</sup> [ɛ, ɛ, ɛ, jɔ̃, je, ɛ].

The imperfect is the past tense which expresses continuity. It is used therefore to describe what is habitual, repeated, or something which was going on when interrupted, etc.

<i>Je rêvais le bonheur.</i>	<i>I was dreaming of happiness.</i>
<i>Tes yeux étaient plus doux.</i>	<i>Thine eyes were more soft.</i>
<i>J'ai fait ce rêve : J'étais mort !</i>	<i>I had (made) this dream : I was dead.</i>
<i>Tu nous écoutais.</i>	<i>You were listening to us.</i>
<i>Je riais avec elles autrefois.</i>	<i>I laughed with them once.</i>
<i>Il vous parlait, Manon ?</i>	<i>He was speaking to you, Manon ?</i>
<i>Ce n'était pas ma faute !</i>	<i>It was not my fault !</i>
<i>J'étais triste et pensive quand je t'ai rencontrée.<sup>2</sup></i>	<i>I was sad and pensive when I met thee.</i>

**Exception.**—There are only two verbs whose imperfect cannot be formed according to the rule given: *avoir* and *savoir*.

Imperfect of *avoir*: *j'avais*

Imperfect of *savoir*: *je savais*

<i>Je ne savais que dire.</i>	<i>I did not know what to say.</i>
<i>J'avais tes cheveux autour de mon cou.</i>	<i>I had thy hair around my neck.</i>
<i>Ah ! Je ne savais pas qu'il pouvait m'être doux après tant de jours de misère.</i>	<i>Ah ! I did not know that he could be sweet to me after so many days of misery.</i>

<sup>1</sup> The *imperfect* is not evolved from the present participle in any historical or grammatical sense. Since the stem is the same, the rule of derivation given above is used in many grammars as a convenient aid to memory.

A past tense, called the *pluperfect*, is formed by the addition of the past participle of the verb to the imperfect of *être* or *avoir*. For Examples, see p. 162.

<sup>2</sup> In this last example continuity is expressed by the imperfect, but the interruption by the perfect (see Lesson V.).

## EXAMPLES OF THE IMPERFECT AND PLUPERFECT

<i>La fleur que tu m'avais jetée</i> <i>Dans ma prison m'était restée.</i> <i>Flétrie et sèche, cette fleur</i> <i>Gardait toujours sa douce odeur.</i> (Carmen, Bizet.)	la flœ:r kə ty mave jə'te'(ə) dā ma prizō mete rəs'te'(ə) fletrie 'sɛʃ sɛt(ə) flœ:r garde tu'zuir sa dui- sɔ'dœ:r	The flower that thou to me hadst given Within my prison had remained to me. Withered and dry, that flower Still kept its sweet perfume.
<i>Triste, elle allait souvent le long du flot sonore . . .</i> <i>Sa bouche rappelait la fleur qui vient d'éclore.</i> (Chant Grec, Huë.)	'trist ɛ-la'le su'vā lə lō dy flo sɔ'nɔ:rə sa buʃə rapə'le la 'flœ:r ki vjē de- 'klo:rə	Sad, she went often Along (beside) the sonorous ocean. Her mouth recalled the flower Which has but just unclosed.
<i>Nous venions de voir<sup>1</sup> le taureau</i> <i>Trois garçons, trois fillettes.</i> <i>Sur la pelouse il faisait beau,</i> <i>Et nous dansions un boléro.</i> (Boléro, Thomé.)	nu 'vənʃō də vwair lə tɔ'ro trwa gar'sō, trwa fi'ʃet(ə) syr la pə'lu:-zil fəze 'bo e nu dā'sjō-zōē boléro	We had just been to see the bull, Three boys, three maidens. Upon the green it was pleasant, And we were dancing a bolero.
<i>Tu m'appelais, et je quittais la terre</i> <i>Pour m'enfuir avec toi vers la lumière.</i> (Après un Rêve, Fauré.)	ty mapə'le, e ʒə kitɛ la tɛ:rə pur mǎ'fui-ravɛk'twa vɛr la ly'mʃɛ:rə	You were calling me, and I was leaving the earth, To flee with you towards the light.

Interrogative adjectives. "What," "which," are *quel*, *quelle* (fem.) with *s* added to either form for the plural.

*Quel est ton nom?* [kɛ-le tō 'nō].      *What is thy name?*  
*Cette autre chose, quelle est-elle?*      *This other thing, what is it?*  
*Quelles nouvelles?*      *What news?*

NOTE.—*Quel* in exclamatory sentences means "what a."  
*Quel homme, quel petit homme!*      *What a man, what a little man!*

<sup>1</sup> *Venir de* ("to come from"), followed by another verb, corresponds to the English idiom "to have just" done something. In *Manon*, Des Grieux says: *Je venais d'écrire à mon père*, "I had just written to my father"; *je viens de faire un rêve*, "I have just had a dream."

**Interrogative pronouns.** When "which" is a pronoun it is translated by *lequel*, *laquelle*, the plural being *lesquels*, *lesquelles*.

*L'une d'elles est déjà malade.* One of them is already ill.  
*Laquelle?* [la'kɛl] *Which one?*  
*Il vaut mieux prendre un autre moyen.* It is better to take other means.  
*Lequel?* [lə'kɛl] *Which?*

"Who" and "whom" are expressed by *qui*, and "what" is *que* or *quoi*. *Quoi* never relates to persons. It is used alone, or with a preposition.

*Quoi! Nulle trahison?* [kwa! nyl(ə) trai'zɔ̃] *What! No betrayal?*  
*Que nous répondrez-vous?*<sup>2</sup> [kə nu . . .] *What will you reply to us?*  
*Qu'avez-vous à dire?* *What have you to say?*  
*Qui sait?* [ki'se] *Who knows?*  
*Qui frappe?* [ki 'frap] *Who is knocking?*  
*Avec quoi jouez-vous?* *With what are you playing?*

"Whose" is translated *à qui* when it denotes possession, and *de qui* when it means relationship.

<sup>1</sup> The verb *valoir* ("to be worth") is used in many idioms; *il vaut mieux* means "it is better (worth better)," and in *Contes d'Hoffmann*, Act II., Spalanzani says: *Olympia vaut très cher*, "is worth a great deal (worth very dear)."

<sup>2</sup> For the future tense, see Lesson X.

## REVIEW

## LESSON IX

1. Explain the use of the imperfect.
2. When is the perfect used?
3. What is the difference between *quel* and *lequel*, *que* and *qui*?
4. Explain the use of *quoi*.
5. *Translate into French*: (1) I was dreaming. (2) I was sad. (3) We were listening. (4) You were calling me. (5) She was ill. (6) We were dancing. (7) Who is listening to me? (8) They were laughing. (9) Of whom are you speaking? (10) I have given you my heart. (11) I loved you so much. (12) Who is it?
6. *Translate into English*: (1) C'était Roméo. (2) Qu'elle est belle! (3) Ah! Voyez! cette beauté céleste! Je ne connaissais pas la beauté véritable. (4) Je te croyais morte. (5) J'ai bu ce poison. (6) Le rêve était trop beau. (7) Dans la nuit je te voyais. (8) Je ne sentais qu'un seul désir. (9) Votre mère sortait de la chapelle. (10) Elle est là, comme si elle était la grande sœur de son enfant. (11) Ils étaient frère et sœur. (12) Je ne vous reconnaissais plus. (13) Depuis la mort de sa femme il ne vivait plus que pour son fils. (14) Était-il tout près de vous? (15) Je chassais tranquillement dans la forêt. (16) Je n'étais pas malheureuse.

## LESSON X

### THE FUTURE—RELATIVE PRONOUNS

THE future tense is formed by adding *ai, as, a, ons, ez, ont* to all infinitives ending in *r*. When the infinitive ends in *re* drop the *e* and proceed as before. Thus all futures end in the syllables *rai, ras, ra, rons, rez, ront*. There are a few irregular futures, but the change is always in the root, the terminations being invariable.

<i>Oui, je parlerai</i> [parlə're].	Yes, I <i>will</i> speak.
<i>Je vous le donnerai</i> [dɔnə're].	I <i>will</i> give it to you.
<i>Je le rendrai</i> [rɑ̃'dre].	I <i>shall</i> return it.
<i>Là-bas tu me suivras</i> [sqi'vra].	You will follow me over there.
<i>Tu ne passeras pas</i> [pasə'ra].	Thou shalt not pass.
<i>J'oublierai</i> [ublɪ're] <i>les douleurs</i> <i>passées.</i>	I shall forget past sorrows.
<i>Nous danserons . . . et boirons</i> [dɑsə'rɔ̃ . . . bwa'rɔ̃].	We shall dance and drink.
<i>Dites-nous qui nous aimera</i> [ɛmə'ra].	Tell us who <i>will</i> love us.
<i>Vous me donnerez du courage</i> [dɔnɛrɛ].	You <i>will</i> give me courage.
<i>Vous me protégerez</i> [protɛʒə're]. <i>Seigneur.</i>	You <i>will</i> protect me, Lord.

NOTE.—The verbal termination *ai* is pronounced [e], thus distinguishing the future from the conditional (see Part I., Lesson XIV.). It should also be noted that in conversational French the medial [ə] would be dropped in most of the futures formed from infinitives ending in *er*: *donnerai* would be [dɔn're], *aimerai* or *aimerez* would be [ɛmre], etc. In the above examples the words are transcribed as given in the songs and operas from which they are quoted (*Chanson Triste, Carmen*, etc.). For the exceptional pronunciation of the future of verbs such as *céder, espérer, protéger*, etc., see Part I., Lesson XIV.



Students are advised to write out the future of several model verbs, such as *aimer, finir, dormir, prendre*, etc., before proceeding to the list of irregular futures.

## LIST OF IRREGULAR FUTURES

## (Model Verbs)

- |   |   |
|---|---|
| 1. <i>j'aurai</i> , <sup>1</sup> I shall have.                    | 11. <i>je cueillerai</i> , I shall gather.        |
| 2. <i>je serai</i> , I shall be.                                  | 13. <i>je mourrai</i> , I shall die.              |
| 5. <i>je recevrai</i> , I shall receive.                          | 18. <i>je viendrai</i> , I shall come.            |
| 7. <i>il pleuvra</i> , it will rain.                              | 19. <i>je pourrai</i> , I shall be able.          |
| 8. <i>j'irai</i> , I shall go.                                    | 20. <i>je saurai</i> , <sup>1</sup> I shall know. |
| 9. <i>j'enverrai</i> , I shall send.                              | 21. <i>je verrai</i> , I shall see.               |
| 10. <i>je courrai</i> , I shall run.                              | 22. <i>je voudrai</i> , I shall wish.             |
|   | 30. <i>je ferai</i> , I shall make, do.           |
| <i>Tu feras bien.</i>   | Thou wilt do well.                                |
| <i>Libre elle mourra.</i>   | Free she will die.                                |
| <i>Je serai ce fidèle cœur.</i>                                   | I shall be that faithful heart.                   |
| <i>Vous viendrez avec nous.</i>                                   | You shall come with us.                           |
| <i>Ah! Quand reviendra-t-il?</i>                                  | Ah! When will he return?                          |
| <i>Quand pourrai-je l'entendre?</i>                               | When shall I be able to hear him?                 |
| <i>Il est ici. Je le verrai.</i>                                  | He is here. I shall see him.                      |
| <i>Mais viendra le jour des adieux.</i>                           | But the day of farewells will come.               |
| <i>Je te pousserai aussi fort que je le pourrai.</i> <sup>2</sup> | I will push you as hard as I can.                 |

## Relative pronouns

*Qui, Que, Quoi*, may be used relatively as well as interrogatively.

*Qui* relates to the subject of the verb (whether person or thing).

*Que* relates to the object of the verb (whether person or thing).

*Quoi* is used with a preposition, and relates only to abstractions: *Après quoi . . .*, "After *which* . . ." When the word "*which*" with a preposition relates directly to a noun, *lequel, laquelle*, etc. (or *qui*) should be used.

<sup>1</sup> Note that *aurai* and *saurai* are [ɔ're, so're] (see Part I., Lesson IV.).

<sup>2</sup> Although the uses of the future are, generally speaking, the same as in English, the last example (from *Carmen*) shows one peculiarity: the verb in a dependent clause (where in English we generally use the present) must be in the future, if it refers to future time.

*Dont* ("of whom," "whose") relates either to persons or things.

<i>Sa fille qui était toute sa famille.</i>	His daughter <i>who</i> was his entire family.
<i>Dites-nous qui nous aimera.</i>	Tell us <i>who</i> will love us.
<i>Le suprême rayon d'espoir qui chasse le nuage noir.</i>	The supreme ray of hope <i>which</i> chases away the black cloud.
<i>Ce que l'on m'a donné—je vous le donnerai.</i>	That <i>which</i> (What) was given to me—I will give it to you.
<i>C'est l'autre que je préfère.</i>	It is the other <i>that</i> I prefer.
<i>C'est une femme au cœur de flamme, dont l'âme crie.</i>	It is a woman with heart of flame <i>whose</i> soul cries out.
<i>Ce navire, dont la voile brille à nos yeux.</i>	That vessel, <i>whose</i> sail shines before our eyes.
<i>Une jolie demoiselle vers laquelle s'empressent les galants.</i>	A pretty girl towards <i>whom</i> the suitors hasten.

Songs and operas from which phrases are quoted in this lesson: *Chanson Triste*, Duparc; *Les Berceaux*, Fauré; *Le fidèle cœur*, Vidal; *Carmen*, Bizet; *Louise*, Charpentier; *Hérodiade*, Massenet; *L'Africaine*, Meyerbeer.

## LESSON XI

### THE CONDITIONAL—CONJUNCTIONS

THE conditional is formed from the infinitive according to the rule given for the formation of the future, the terminations being *ais, ais, ait, ions, iez, aient* [ɛ].<sup>1</sup> The verbs which are irregular in the future are so in the conditional. Indeed the future and conditional can be distinguished only by the slight differences in their terminations.

The conditional expresses, as in English, a restriction. It is generally used in connexion with the imperfect.

<i>C'est là que je voudrais vivre.</i>	'Tis there that I should like to live.
<i>Je voudrais bien savoir quel était ce jeune homme.</i>	I should much like to know who (what) that young man was.
<i>S'il me voyait ainsi il me trouverait belle.</i>	If he saw me thus he would find me beautiful.
<i>Si j'étais jardinier des cieux je te cueillerais des étoiles.</i>	If I were gardener of the skies I should gather stars for thee.
<i>S'il connaissait ta conduite il en mourrait.</i>	If he knew thy conduct he would die of it.
<i>Si l'on disait que l'on t'aime?</i>	If someone told you that he loved you?
<i>Je répondrais qu'il ne faut pas m'aimer!</i>	I should reply that none must love me!
<i>Si Manon devait jamais mourir, ce serait, mes amis, dans un éclat de rire!</i>	If Manon ever had to die, it would be, my friends, in a burst of laughter!
<i>Mes vers . . . voleraient, purs et fidèles, vers votre foyer.</i>	My verses . . . would fly, pure and faithful, towards your fireside.

### Simple conjunctions

*ainsi, thus* <sup>2</sup>  
*car, for*

*comme, as*  
*donc, then* <sup>3</sup>

<sup>1</sup> The endings of the conditional are the same as those of the imperfect, but since they are added to the infinitive instead of the stem of the present participle the final syllables of the conditional are *rais, rais, rait, rions, riez, raient* [rɛ].

<sup>2</sup> Several of these words are conjunctions or adverbs, according to their use.

<sup>3</sup> For the variable pronunciation of *donc*, see Part I., Lesson XI.

<i>et</i> , and	<i>parce que</i> , because
<i>et . . . et</i> , both . . . and	<i>pour que</i> , for, in order that (with [subj.]
<i>lorsque</i> , when	<i>pourquoi</i> , why
<i>mais</i> , but	<i>puisque</i> , since
<i>ni . . . ni</i> , neither . . . nor	<i>quand</i> , when
<i>ou</i> , or	<i>quoique</i> , though (with subj.)
<i>ou . . . ou</i> , either . . . or	<i>si</i> , if

<i>Il n'a rien dit, mais il me plaît.</i>	He has said nothing, <i>but</i> he pleases me.
<i>Ainsi, tu ne crois pas à mon amour.<sup>1</sup></i>	Then you do not believe in my love.
<i>Ah Carmen, ne raille pas, car c'est ma mère.</i>	Ah Carmen, do not jest, <i>for</i> it is my mother.
<i>Tu feras tout ce que je veux, et cela, parce que tu m'aimes.</i>	You will do all that I wish, <i>and</i> that <i>because</i> you love me. <sup>3</sup>
<i>Et cependant . . . c'est mal.</i>	<i>And</i> yet . . . that is wrong.
<i>Pourquoi serais-je belle, si ce n'est pas pour être aimée!</i>	Why should I be beautiful <i>if</i> it is not in order to be loved!
<i>Restons ici, puisqu'il le faut!<sup>2</sup></i>	Let us stay here, <i>since</i> it is necessary.

Beside the simple conjunctions there are many conjunctive phrases, most of them being adverbs or prepositions with the addition of *que* or *de*. Many of them carry an obvious meaning, but the following are given for convenient reference:

<i>à peine que</i> , scarcely	<i>quand même</i> , even though
<i>attendu que</i> , considering that	<i>plutôt que de</i> , rather than
<i>autant que</i> , as much as	<i>tandis que</i> , whereas
<i>L'ombre des arbres . . . meurt,</i>	The shadow of the trees . . . dies,
<i>Tandis que dans l'air se plaignent les tourterelles.</i>	<i>Whereas</i> (while) in the air the turtle-doves complain.

The conjunction *que* varies in meaning according to whether it is used as a simple connective between phrases or with a comparative. It is often understood in English when it is expressed in French. It may replace other words,

<sup>1</sup> See footnote, p. 153.

<sup>2</sup> *Il faut* is the present indicative of *falloir* (*fallant, fallu*), an impersonal verb expressing obligation or necessity. The future is *il faudra*, and the conditional *il faudrait*.

and the following examples show only a few of its possible meanings:

<i>J'oubliais que je partais pour le couvent.</i>	I forgot that I was leaving for the convent.
<i>J'imagine que cette belle enfant . . . c'est ma cousine.</i>	I imagine that this beautiful child . . . is my cousin.
<i>Plus grand dans son obscurité qu'un roi.</i>	Greater in his obscurity than a king.

Sometimes *que* is separated from *à peine*, though in the same sentence, and *que* is then translated "when."

<i>Le coche s'éloignait à peine . . . que j'admiraïs de tous mes yeux . . .</i>	The coach had scarcely started . . . when I admired with all my eyes . . .
---	--

The *que* expressing wonder or surprise may mean "how," "how much," etc., and in negative exclamations *que* may stand for *pourquoi*.

<i>Que son regard est tendre !</i>	How tender is his glance !
<i>Hélas ! Que ne puis-je te suivre !</i>	Alas ! Why can I not follow thee !

### ADDITIONAL EXAMPLES OF THE CONDITIONAL

<i>Mes vers fuiraient, doux et frêles, Vers votre jardin si beau, Si mes vers avaient des ailes Comme l'oiseau. (Si mes vers avaient des ailes, Hahn.)</i>	<i>me ve:r fwi're, du-ze 'frɛ:lə ve:r vɔtrə ʒardɛ si 'bo si me ve:r-za've de- 'zɛ:lə kɔmə lwa'zo</i>	My verses would fly, sweet and fragile, Towards your garden so fair, If my verses had wings Like the bird.
<i>Si j'étais zéphir, j'irais dans les tresses, Dans les tresses d'or de tes cheveux doux, Je leur donnerais de folles caresses, Malgré les jaloux. (Ariette, Vidal.)</i>	<i>si zɛtɛ zɛfi:r, ʒirɛ dɑ le 'tresɛ dɑ le tresɛ 'dɔ:r də tɛ ʃɔvø 'du ʒə lœ:r dɔnə're də fɔlə ka'resə malɡre le ʒa'lu</i>	If I were a zephyr, I should go into the tresses— Into the golden tresses of thy soft hair, I should give them frantic caresses In spite of the jealous (rivals).
<i>Je voudrais . . . pour tes pas . . . Un tout petit sentier de sable</i>	<i>ʒə vudrɛ, pu'r tɛ 'pa œ tu pə'ti sɑ̃tʃjɛ də 'sa:blə</i>	I should like for thy steps A tiny path of sand which



ADDITIONAL EXAMPLES OF THE CONDITIONAL—*continued*

<i>Où marqueraient un peu tes pas</i>	u markərs-tœ̃ pø ts pa	Would lightly mark (print) thy steps
<i>Nos pas—ensemble!</i> ( <i>Vœu</i> , Roussel.)	no pa, ɑ̃'sɑ̃:blə	— <i>Our</i> steps, to- gether!
<i>Je lui disais . . . que nous mourrions</i>	ʒə lɥi di'zɛ, kə nu mur'ʁjɔ̃	I told him that we both would die
<i>En même temps que notre amour.</i> ( <i>Nocturne</i> , Chausson.)	ɑ̃ mɛ:mə'tɑ̃ kə no-tra- 'mu:r	At the same time as our love.

Other songs from which phrases are quoted in this lesson are: *Si j'étais jardinier*, Chaminade; *L'Ombre des Arbres*, Debussy; *Si mes vers avaient des ailes*, Hahn. Operas: *Carmen*, Bizet; *Louise*, Charpentier; *Faust*, Reine de Saba, Gounod; *Manon*, Massenet; *Mignon*, Thomas.

## REVIEW

## LESSONS X., XI.

1. How is the future formed?
2. How does the formation of the conditional differ from that of the future?
3. Explain the use of the conditional. Which past tense is generally used in connexion with the conditional?
4. Give three sentences illustrating the use of the relative pronouns.
5. *Translate into French:* (1) We shall dance together. (2) I shall speak to him. (3) They will love us. (4) I will give you the bird. (5) He will protect her. (6) Shall you come with us? (7) Would you come if you could? (8) If I knew I would tell you. (9) I should like to know who was there. (10) He would like to see his mother.
6. *Translate into English:* (1) Je dormirai comme un enfant. (2) Tu seras obéie. (3) Nous aurons une tempête cette nuit. (4) Est-ce moi que tu voudrais quitter? (5) Nous reviendrons un autre jour. (6) Je la laisserai là. (7) J'irai plus loin, et je ne reviendrai plus. (8) Je punirai le traître, et sa mort est certaine. (9) Je vengerai ton injure. (10) Rien ne fera tomber les armes de vos mains. (11) Je voudrais te dire adieu jusqu'à demain. (12) Vos yeux seront fermés, et les anges du ciel répondront: "Elle dort." (13) Je n'ouvrirai plus les mains. (14) Donnez-moi la main. N'ayez pas peur, je vous tiendrai. (15) Je ne le ferai plus. (16) Ce sera le dernier soir. Je vais voyager. Tu ne me verras plus. (17) Si j'étais Dieu, j'aurais pitié du cœur des hommes. (18) Dans une heure on fermera les portes.

## LESSON XII

### THE PAST HISTORIC <sup>1</sup>

THE past historic (*passé historique*) fills the place in literary narrative of the perfect in conversation (see Lesson V.), and must be thoroughly understood by those who desire to read the language with ease. It is often found in French song and opera texts, but the perfect usually takes its place in actual dialogue.

*Formation.* This tense is the most irregular of all. It is generally formed by adding to the stem of the infinitive the following endings:

Infinitives in *er* take *ai, as, a, âmes, âtes, èrent*. J'aimai, etc.

Infinitives in *ir, re* take *is, is, it, îmes, îtes, irent*. J'ouvris, etc.

Infinitives in *oir* take *us, us, ut, ûmes, ûtes, urent*. Je reçus, etc.

Sometimes the past historic has the same stem as the present participle (*je craignis*); it is sometimes derived from the past participle (*je crus*); sometimes it is entirely irregular (*je fus*, "I was").

### EXAMPLES OF THE THREE REGULAR FORMS OF THE PAST HISTORIC

First form <i>Aimer</i>	Second form <i>Finir and Rendre</i>	Third form <i>Recevoir</i>
<i>j'aimai</i>	<i>je finis</i>	<i>je reçus</i>
<i>tu aimas</i>	<i>tu finis</i>	<i>tu reçus</i>
<i>il aimâ</i>	<i>il finit</i>	<i>il reçut</i>
<i>nous aimâmes</i>	<i>nous finîmes</i>	<i>nous reçûmes</i>
<i>vous aimâtes</i>	<i>vous finîtes</i>	<i>vous reçûtes</i>
<i>ils aimèrent</i>	<i>ils finirent</i>	<i>ils reçurent</i>
("I loved," "I finished," "I rendered," "I received," etc.)		

<sup>1</sup> In many grammars this tense is called the past definite (*passé défini*).

The final *ent* of the 3rd person plural is, as usual, unpronounced in ordinary prose, but given the sound of [ə] when a note is offered for it. In the endings *âmes*, *âtes* the vowel is [a] in spite of the circumflex accent.

SPECIAL FORM	<i>je vins</i> [vɛ̃]
<i>Venir</i>	<i>tu vins</i> [vɛ̃]
	<i>il vint</i> [vɛ̃]
	<i>nous vînmes</i> [vɛ̃:m]
	<i>nous vîntes</i> [vɛ̃:t]
	<i>ils vinrent</i> [vɛ̃:r]

The special form is for *venir*, *tenir* ("to hold"), and their numerous compounds, such as *revenir* ("return"), *devenir* ("become"), *retenir* ("retain or hold back"), *soutenir* ("sustain"). Its terminations cannot be readily inferred from the 1st person. In the following list every verb (however eccentric the 1st person may seem to the anxious mind of a student) follows one of the three regular models. If the 1st person has *is*, the remaining terminations will be those of Form 2, if it has *ai* or *us*, then they will continue according to Form 1 or Form 3. EXAMPLE: *je fus*, *tu fus*, *il fut*, *nous fûmes*, *vous fûtes*, *ils furent*. Students are advised to write out the *passé historique* of the remaining model verbs from the 1st person, as given below.

List of the "*passé historique*" of the model verbs, with the exception of those already given:

1. <i>j'eus</i> [3y]	16. <i>je sentis</i>	27. <i>je crus</i>
7. <i>il plut</i> <sup>1</sup>	17. <i>je sortis</i>	28. <i>je dis</i>
8. <i>j'allai</i>	19. <i>je pus</i>	29. <i>j'écrivis</i>
9. <i>j'envoyai</i>	20. <i>je sus</i>	30. <i>je fis</i>
10. <i>je courus</i>	21. <i>je vis</i>	31. <i>je lus</i>
11. <i>je cueillis</i>	22. <i>je voulus</i>	32. <i>je mis</i>
12. <i>je dormis</i>	23. <i>je bus</i>	33. <i>je plus</i>
13. <i>je mourus</i>	24. <i>je conduisis</i>	34. <i>je pris</i>
14. <i>j'ouvris</i>	25. <i>je connus</i>	35. <i>je ris</i>
15. <i>je partis</i>	26. <i>je craignis</i>	36. <i>je suivis</i>
	37. <i>je vis</i>	

<sup>1</sup> The impersonal verb *pleuvoir* ("to rain") has of course only the form *il plut* ("it rained") in the past historic.

## EXAMPLES:

J'eus un moment de tristesse.  
Elle eut hier seize ans.

I *had* a moment of sadness.  
She *was* (had) seventeen yesterday.

Il était là, et te parla.  
Votre mère vous rappela.  
Un soir que je passais devant votre  
porte je la vis o'ouvrir . . .

He *was* there, and *spoke* to thee.  
Your mother *called* you back.  
One evening as I was passing  
(before) your door I *saw* it  
open . . .

Un chant doux et pur . . . monta  
dans l'éther bleu.

A song sweet and pure . . .  
*mounted* into the blue ether.

Le premier soir qu'il vint ici

The first evening that he *came*  
here

Mon âme fut à sa merci.  
Il me prit dans ses bras.

My soul *was* at his mercy.  
He *took* me in his arms.

The past anterior. Like the imperfect, the past historic of *être* or *avoir* may be combined with a past participle, and the tense so formed is called the past anterior. It deals with an action which immediately precedes another and (as shown in the examples given) it is used in clauses introduced by words like *quand*, *aussitôt que*, etc.

Quand je fus pris au pavillon.

When I *was taken* (captured) in  
the pavilion.

Quand il eut achevé il mit doucement  
ses mains sur mes épaules.

When he *had finished* he put his  
hands gently on my shoulders.

Phrases are quoted in this lesson from the following songs and operas: *Chanson Perpétuelle*, Chausson; *Chevelure*, Debussy; *Quand je fus pris au pavillon*, Hahn; *Chant Grec*, Huë. Operas: *Louise*, Charpentier; *Manon*, Massenet.



## REVIEW

## LESSON XII

1. Explain the use of the past historic. What tense replaces it in conversation?

2. Explain its usual formation, and give three examples.

3. What is the special form for *venir* and its compounds?

4. What is the past historic of *pleuvoir*, *savoir*, *craindre*, *mourir*?

5. How is the past anterior formed?

6. *Translate into English* (from *Roméo et Juliette*): (1) Vêrone vit jadis deux familles rivales. (2) Juliette parut<sup>1</sup> et Roméo l'aima. (3) Dieu qui fis l'homme à ton image, et de son sang créas la femme—regarde d'un œil favorable ta créature misérable. (From *Manon*): (4) Je fus cruelle et coupable. (5) Mon cœur fut léger et volage. (From *Louise*): (6) Je vis passer près de moi deux ombres inconnues. (7) Je regardai longuement, et mon destin m'apparut<sup>2</sup> lié pour jamais à ton image. (8) Le Prince Charmant dont la caresse fit une muse de la pauvre récluse.

<sup>1</sup> Past historic of *paraître*, "to appear."

<sup>2</sup> Past historic of *apparaître*, "to appear suddenly, unexpectedly."

## LESSON XIII

### THE SUBJUNCTIVE MOOD

*Formation.* The present subjunctive has the same stem as the present participle. The terminations are *e, es, e, ions, iez, ent.*

First Model	Second Model	Third Model
<i>Aimer</i>	<i>Finir</i>	<i>Rendre</i>
<i>j'aime</i>	<i>je finisse</i>	<i>je rende</i>
<i>tu aimes</i>	<i>tu finisses</i>	<i>tu rendes</i>
<i>il aime</i>	<i>il finisse</i>	<i>il rende</i>
<i>nous aimions</i>	<i>nous finissions</i>	<i>nous rendions</i>
<i>vous aimiez</i>	<i>vous finissiez</i>	<i>vous rendiez</i>
<i>ils aiment</i>	<i>ils finissent</i>	<i>ils rendent</i>

*Use of the subjunctive.* In French the subjunctive mood expresses the spirit of uncertainty. It is used therefore in the dependent clause of most negative or interrogative sentences, unless they imply some positive fact. If the verb in the leading clause is in the present, imperative or future, then in the dependent clause the present subjunctive must be used.

<i>Veux-tu qu'au beau pays des rêves</i>	Dost thou wish that to the fair land of dreams
<i>Nous allions la main dans la main?</i>	We might go hand in hand?
<i>N'espérez pas que mon âme s'arrache à ses âpres douleurs, et se dépouille de sa flamme.<sup>1</sup></i>	Do not hope that my soul may tear itself from its ardent sorrows, and divest itself of its flame.
<i>Vous ne voudrez pas que son père vous maudisse.<sup>1</sup></i>	You will not wish her father to curse you (that he curse you).

<sup>1</sup> It is suggested that students write out the present subjunctive of the following verbs: *arracher* ("tear out") and *dépouiller* ("divest"), which are conjugated like *aimer*; also *maudire* ("curse"), which is like *finir*.

## IRREGULAR SUBJUNCTIVES AMONG THE MODEL VERBS

In the following list only actual irregularities are given, the persons omitted being regular. Before studying these irregular tenses students should be very clear as to the regular models.

1. *Avoir*: *j'aie, tu aies, il ait, nous ayons, vous ayez, ils aient.*
2. *Être*: *je sois, tu sois, il soit, nous soyons, vous soyez, ils soient.*
5. *Recevoir*: *je reçoive, tu reçoives, il reçoive, n., v., ils reçoivent.*
8. *Aller*: *j'aille [ʒa'j], tu ailles, il aille, n., v., ils aillent [a'j].*
13. *Mourir*: *je meure, tu meures, il meure, n., v., ils meurent.*
18. *Venir*: *je vienne, tu viennes, il vienne, n., v., ils viennent [vjɛn].*
19. *Pouvoir*: *je puisse, tu puisses, il puisse, nous puissions, vous puissiez, ils puissent [pɥis(e)].*
20. *Savoir*: *je sache, tu sachez, il sache, nous sachions, vous sachiez, ils sachent.*
22. *Vouloir*: *je veuille [vœ'j], tu veuilles, il veuille, n., v., ils veuillent.*
23. *Boire*: *je boive, tu boives, il boive, n., v., ils boivent.*
30. *Faire*: *je fasse, tu fasses, il fasse, nous fassions, vous fassiez, ils fassent.*
34. *Prendre*: *je prenne, tu prennes, il prenne, n., v., ils prennent [prɛn].*

*Ah! s'il est vrai qu'il soit volage.*  
*Je ne crois pas qu'il y ait sur la*  
*terre une femme plus belle.*  
*Mon amant! . . . Vous voulez*  
*qu'il le devienne? <sup>1</sup>*

*Ah! If it be true that he is fickle.*  
*I do not believe that there is on*  
*earth a more beautiful woman.*  
*My lover! . . . You wish him to*  
*become that? (that he become,*  
*etc.).*

*General Exception.* Verbs of thinking, believing, saying, and in general all those which express the intellectual faculties, require the indicative in the subordinate clause

<sup>1</sup> *Devenir* ("become") is conjugated like *venir*.

when they are used affirmatively. The verb *savoir* is followed by the indicative in the dependent clause, even when the phrase is negative.

*Je dis que je réponds* (Ind.) *de moi.* I say that I answer for myself.  
*Je sais bien . . . que tu feras* I know well . . . that you will  
 (Ind.) *tout ce que je veux.* do all that I wish.

The subjunctive is used after the following impersonal verbs (and some others), the two clauses being linked by *que*:

*Il faut,*<sup>1</sup> it is necessary

*Il vaut mieux,*<sup>1</sup> it is better

*Il est possible,*<sup>1</sup> it is possible

*Il suffit,* it suffices

*Il est juste,* it is just

*Il se peut,* it may be

*Il se peut qu'après tout ton soldat*  
*réfléchisse.*

It may be that after all your  
 soldier will reflect.

*Il faut qu'il sache la vérité.*

He must know the truth (it is  
 necessary that he know, etc.).

*Mais cette fois, . . . il faudra que*  
*l'amour passe avant le devoir.*

But this time, . . . it will be  
 necessary for love to pass  
 (that love pass) before duty.

While the subjunctive is used after any impersonal verb formed from the auxiliary "to be" and an adjective, yet the infinitive may be substituted when it is possible to omit the conjunction *que* and reduce the sentence to a more general statement. In *Les Berceaux*, by Fauré, is the phrase: *Il faut que les femmes pleurent* ("It must be that women weep"), but in the *Aria* from *Alceste*, Gluck, occurs the following: *Il faut quitter tout ce que j'aime* ("It is necessary to, or I must, leave all that I love").

The subjunctive is used after the following conjunctive locutions (and a few more):

*afin que,* in order that

*sans que,* without

*pour que,* in order that

*bien que,* although

*quoique,* although

*avant que,* before

*Je mets mon cœur dans un Crédo,*  
*pour que tu sois la plus aimée.*

I put my heart into a Creed,  
*that thou mayest be the most*  
*beloved.*

*Répondez avant que votre geôlière*  
*vienne nous surprendre.*

Reply before your jailer comes  
 (may come) to surprise us.

<sup>1</sup> The principal parts of *falloir* ("to be necessary") are given in Lesson XI., p. 169, note. Its subjunctive is *il faille*. In regard to *il vaut mieux*, cp. footnote in Lesson IX., p. 163.

<i>Tu me dis de la suivre! Pour que tu puisses courir après ton nouvel amant!</i>	<i>You tell me to follow her! In order that you may run after your new lover!</i>
<i>Pour que la nuit soit belle . . . le silence et les fleurs ne suffiront pas.</i>	<i>In order that the night may be beautiful . . . silence and flowers will not suffice.</i>

The subjunctive is introduced by *que* alone in such sentences as the following, the main clause being understood or implied:

<i>Que ta voix chante et se mêle à l'harmonie éternelle.</i>	<i>May thy voice sing and blend with the eternal harmony.</i>
<i>Oh! que ton jeune amour . . . revienne</i>	<i>Oh! may thy young love . . . return to my heart . . . and</i>
<i>Vers mon cœur . . . et qu'il parfume la fleur de l'oranger.</i>	<i>may it perfume the flower of the orange tree.</i>
<i>Que je meure si tu n'est pas jaloux.</i>	<i>May I die if thou art not jealous!</i>
<i>Que ma pâleur ne me trahisse pas.<sup>1</sup></i>	<i>Let my pallor not betray me!</i>

The present subjunctive is sometimes used without *que* in principal clauses expressing a wish or command.

<i>Oh! Puisses-tu respirer la senteur de l'immortelle fleur.</i>	<i>Oh! Couldst thou inhale the fragrance of the immortal flower.</i>
<i>Puisse-t-il être au diable!</i>	<i>Could he be (May he go) to the devil!</i>

The French consider that whenever the leading clause in a sentence expresses the idea of something which has not yet *an actual existence for the speaker*, it is an uncertainty. This may suggest a general reason why the following verbs always require the subjunctive in the dependent clause.

<i>aimer mieux</i> (like better)	<i>approuver</i> (approve)
<i>avoir peur</i> (be afraid)	<i>attendre</i> (wait)
<i>commander</i> (command)	<i>consentir</i> (consent)
<i>craindre</i> (fear)	<i>défendre</i> (forbid)
<i>désirer</i> (desire)	<i>demander</i> (ask)
<i>empêcher</i> (prevent)	<i>exiger</i> (exact)
<i>mériter</i> (deserve)	<i>nier</i> (deny)
<i>ordonner</i> (order)	<i>permettre</i> (permit)
<i>prétendre</i> (pretend)	<i>préférer</i> (prefer)
<i>prendre garde</i> (take care)	<i>regretter</i> (regret)
<i>souffrir</i> (suffer)	<i>souhaiter</i> (wish)
<i>supposer</i> (suppose)	<i>vouloir</i> (will)

<sup>1</sup> The verb *trahir* ("betray") is conjugated like *finir*.



*Je veux que tu sois ma femme.*

*I wish you to be (that you may be) my wife.*

*Ah prends garde que je n'explique tout à ton père.*

*Ah, take care that I do not explain everything to your father.*

NOTE.—In this lesson phrases are quoted from the following songs and operas: *Haï luli*, Coquard; *Les Roses d'Ispahan*, *Le Pays des Rêves*, *Toujours*, Fauré; *Au Printemps*, Gounod; *Les Trois Prières*, Paladilhe; *Invocation*, Roussel. Operas: *Carmen*, Bizet; *Louise*, Charpentier; *Pelléas et Mélisande*, Debussy; *Manon*, Massenet; *Contes d'Hoffmann*, Offenbach.

## LESSON XIV

### THE PERFECT, IMPERFECT, AND PLUPERFECT SUBJUNCTIVE

**THE perfect subjunctive.** If the verb in the main clause is in the *present*, *imperative* or *future* indicative while the dependent clause deals with a past event, a past participle is added to the present subjunctive of *être* or *avoir*, and the resulting tense is called the perfect subjunctive.

Attendons <i>que la lune ait déchiré</i> <i>ce grand nuage.</i>	Let us wait until the moon <i>has</i> <i>torn</i> (broken through) that great cloud.
Pourquoi faut-il <i>que le destin</i> <i>l'ait mise là sur mon chemin?</i>	Why is it necessary that Destiny <i>should have put</i> her there upon my path?

When the principal verb is a *past tense* or the *conditional*, the **imperfect subjunctive** should be used in the dependent clause but, like the *passé historique*, the imperfect subjunctive is regarded as a narrative or literary tense, and in ordinary conversation the perfect subjunctive (and even the present subjunctive) is often substituted for it.

The *imperfect subjunctive* is formed by dropping the final letter of the first person singular of the past historic, e.g. *j'aima(i)*, *je fini(s)*, *je pu(s)*, *je vin(s)*, and adding *sse*, *sses*, *'t*, *ssions*, *ssiez*, *ssent*.

First Model	Second Model	Third Model
<i>j'aimasse</i>	<i>je finisse</i> <sup>1</sup>	<i>je pusse</i>
<i>tu aimasses</i>	<i>tu finisses</i>	<i>tu pusses</i>
<i>il aimât</i>	<i>il finît</i>	<i>il pût</i>
<i>nous aimassions</i>	<i>nous finissions</i>	<i>nous pussions</i>
<i>vous aimassiez</i>	<i>vous finissiez</i>	<i>vous pussiez</i>
<i>ils aimassent</i>	<i>ils finissent</i>	<i>ils pussent</i>

<sup>1</sup> Note that the imperfect subjunctive of verbs in *ir* does not differ from the present subjunctive except in the third person singular (*il finît*).

## SPECIAL MODEL

(for *venir*, *tenir*, and their compounds)*je vinsse* [vẽ:s]*tu vinsses* [vẽ:s]*il vînt* [vẽ]*nous vinssions* [vẽ'sjõ]*vous vinssiez* [vẽ'sje]*ils vinssent* [vẽ:s]

By referring to the list of the past historic for the model verbs (see Lesson XII.), and with the help of rule and model tenses given above, write the imperfect subjunctive of *chanter*, *rendre*, *faire*.

*Il fallait que je fusse là. (Faust.)* It was necessary for me to be there.

*Vous auriez grand besoin, docteur, qu'on vous renvoyât à l'école! (Faust.)* You would have great need, doctor, that some one should send you back to school.

*Les parents voudraient qu'on restât le marmot dont la pensée sommeille. (Louise.)* Parents would like one to remain (that one remain) the baby whose mind (thought) sleeps.

The pluperfect subjunctive (formed by adding a past participle to the imperfect subjunctive of *être* or *avoir*) is rare. In sentences dealing with *conditions contrary to fact* the subjunctive (imperfect or pluperfect) may be found in either clause or in both clauses. The following interesting example is taken from *Quand je fus pris au pavillon*, by Hahn.

*Si j'eusse été esmerillon* If I had been a falcon, or had  
*Ou que j'eusse eu aussi bonne aile,* had as good a wing, I should  
*je me fusse gardé de celle qui, etc.* have guarded against her, etc.  
*Telle aussi mon âme eût voulu mourir. (Le Colibri, Chausson.)* Thus also my soul would have wished to die.

## REVIEW

## LESSONS XIII., XIV.

1. What are the terminations of the present subjunctive ?
2. What is the present subjunctive of *mourir, aller, venir, savoir, finir, chanter* ?
3. Explain the use of the subjunctive mood.
4. When is the present subjunctive used, and when may the infinitive be substituted for it ?
5. Name five verbs which always require the subjunctive in a dependent clause.
6. What are the terminations of the perfect subjunctive and when is it used ?
7. Explain the formation and use of the imperfect subjunctive.
8. *Translate into English*: (1) Le ciel soit loué ! (2) Que le Seigneur soit avec vous ! (3) C'est le seul bonheur dont mon cœur soit avide. (4) C'était Roméo. Si je ne puis être à lui, que le cercueil soit mon lit nuptial. (5) Mieux eût valu ne pas nous mêler à la fête. (6) Ah ! Vienne donc la mort ! (7) Puisse l'amour guider ses pas. (8) La recluse attendait qu'un beau chevalier . . . vînt la délivrer. (9) Il faut que tout finisse. (10) Il faut que je lui dise tout ce que je n'ai pas dit.

## LESSON XV

### REFLEXIVE VERBS

THESE verbs are called **reflexive** because their subject and object are the same person or thing. The subject acts upon itself, and is at the same time the agent and the object of the action. Reflexive verbs have, therefore, besides the subject, another personal pronoun: *me*, *te* ("myself," "thyself"), *se* ("himself," "herself," "itself"), for the singular: *nous*, *vous*, *se* ("ourselves," "yourselves," "themselves") for the plural.

#### LIST OF REFLEXIVE VERBS IN MOST FREQUENT USE

(*se* before an infinitive means "oneself")

<i>s'affliger</i> , to grieve	<i>s'éveiller</i> , to waken
<i>s'agenouiller</i> , to kneel	<i>se lever</i> , to rise
<i>s'approcher</i> , to approach	<i>se plaindre</i> , to complain
<i>s'arrêter</i> , to stop	<i>se repentir</i> , to repent
<i>s'égarer</i> , to stray	<i>se reposer</i> , to rest
<i>s'éloigner (de)</i> , to go away	<i>se résigner</i> , to resign (oneself)
<i>s'en aller</i> , <sup>1</sup> to go away	<i>se souvenir (de)</i> , to remember
<i>s'endormir</i> , to fall asleep	<i>se tromper</i> , to mistake

*Je m'inquiète.*

*Tu t'en plains?*

*A toi je m'abandonne.*

*Conduis-moi près d'elle, ou je me sépare de toi.*

*Viens, suivons les sentiers ombrés ou s'égarent les amoureux.*

I am uneasy (disquiet myself).

Thou complainest of it?

To thee I abandon myself.

Lead me near her, or I separate myself from thee.

Come, let us follow the shady paths where lovers stray.

REMARK.—As in English, some verbs need not always be used in the reflexive form, and certain verbs may be made reflexive by the addition of the proper pronoun.

*O mer, ouvre-toi!*

*Ouvre les yeux bleus!*

Oh sea, open (thyself)!

Open thy blue eyes!

<sup>1</sup> The use of *s'en aller* and *s'éloigner* is explained on page 187.



*The position of reflexive pronouns* is the same as that of conjunctive object pronouns: before the verb, except in interrogative phrases, and in the imperative (which has, of course, but one pronoun).

<i>Te souviens-tu de ta promesse?</i>	Dost thou remember thy promise?
<i>A mon appel, hâte-toi d'accourir!</i>	At my call haste thee to come (run).

But in the *negative imperative* the pronoun again precedes the verb.

<i>O ! Ne t'éveille pas encore.</i>	Oh ! Do not awaken (thyself) yet.
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*The auxiliary used with reflexive verbs* is always *être*, and when the reflexive pronoun is the *direct* object of the verb the past participle agrees with it.

<i>Je me suis trompé de chemin.</i>	I have mistaken my way (missed my way).
<i>Mon cœur s'est calmé.</i>	My heart calmed itself.
<i>Je (fem.) me suis enfuie !</i>	I fled away !
<i>Je me suis perdu moi-même.<sup>1</sup></i>	I have lost myself too.

#### SYNOPSIS OF "S'EN ALLER" <sup>2</sup>

Pres. Ind.	<i>Je m'en vais, tu t'en vas, nous nous en allons, etc.</i>
Imperfect	<i>Je m'en allais, nous nous en allions, etc.</i>
Past historic	<i>Je m'en allai, tu t'en allas, nous nous en allâmes, etc.</i>
Perfect	<i>Je m'en suis allé, elle s'en est allée, etc.</i>
Future	<i>Je m'en irai, nous nous en irons, etc.</i>
Conditional	<i>Je m'en irais, nous nous en irions, etc.</i>
Imperative	<i>Va-t-en, allons-nous-en, allez-vous-en.</i>
Pres. Subj.	<i>Je m'en aille, nous nous en allions, etc.</i>
Imperf. Subj.	<i>Je m'en allasse, nous nous en allussions, etc.</i>

<sup>1</sup> The *intensive pronoun* *moi-même* (myself), which is added for emphasis, must be distinguished from the *reflexive* pronoun, which is always an object referring to a subject.

<sup>2</sup> In this verb the supplying pronoun *en* is never separated from the accusative *m', t', s', nous*, etc.

REMARK.—*S'en aller* is used only in a general sense. If the place left is mentioned *s'éloigner* is substituted for *s'en aller*.

*Va-t-en donc, va-t-en, mon garçon !*

*Éloignez-vous d'ici.*

*Elle s'en va sans rien dire.*

Go away then, go away, my boy !

Go away from here.

She is going away without saying anything.

*Tu ne t'en iras pas.*

*Donne-moi ta main avant que je m'en aille.*

*Ainsi, le salut de mon âme, je l'aurai perdu pour que tu t'en ailles, entre ses bras rire de moi !*  
(*Carmen*, Bizet.)

Thou wilt not go away.

Give me thy hand before I go away.

Thus, the salvation of my soul, I shall have lost in order that thou mayest go away to laugh at me in his arms !

### CONJUGATION OF " S'ASSEOIR " [aswaïr], " TO SIT DOWN "

Present Participle *s'asseyant*, Past Participle *assis*.

Pres. Ind. *je m'assieds* [asje], *tu t'assieds*, *il s'assied*,  
*nous nous asseyons*, *vous vous asseyez*, *ils s'asseyent* [asɛj]

Imperfect *je m'asseyais*, etc. (regular).

Past Historic *je m'assis*, *tu t'assis*, *il s'assit*, *nous nous assîmes*, *vous vous assîtes*, *ils s'assirent*.

Perfect *je me suis assis*, etc.

Future *je m'assiérai*, *tu t'assiéras*, *il s'assiéra*, *nous nous assiérons*, *vous vous assiérez*, *ils s'assiéront*.

Conditional *je m'assiérais*, *tu t'assiérais*, etc.

Imperative *Assieds-toi*, *asseyons-nous*, *asseyez-vous* [asɛ-je vu].

Pres. Subj. *je m'assiee*, *tu t'assiees*, *il s'assiee*, *nous nous asseyions*, *vous vous asseyiez*, *ils s'assieent* [asje].

Imp. Subj. *je m'assisse*, *tu t'assises*, *il s'assît*, *nous nous assissions*, *vous vous assissiez*, *ils s'assissent*.

*Veuillez vous asseoir là.*

*Je suis assis.*

(*Contes d'Hoffmann*, Offenbach.)

Kindly seat yourself there.

I am seated.

## REVIEW

## LESSON XV.

1. Give the present indicative of *s'endormir*, *se souvenir*, *se plaindre*.
2. Give the perfect indicative of *s'agenouiller*, *s'éveiller*.
3. Give the future and the conditional of *s'en aller*, *s'asseoir*.
4. Give the imperative of *s'en aller*, *se résigner*, *se lever*.
5. What is the present subjunctive of *se tromper*, *s'affliger*?
6. *Translate into English*: (1) *Résigne-toi, mon cœur.* (2) *Hâte-toi, mets ta robe blanche.* (3) *Va-t-en tout de suite.* (4) *Seigneur, daignez permettre à votre humble servante de s'agenouiller devant vous.* (5) *Sous ce toit qui n'est point la nôtre, je me sens attristé d'un noir pressentiment.* (6) *Ah! Lève-toi, soleil! Fais pâlir les étoiles.* (7) *Pourquoi s'en va-t-il cette nuit?* (8) *Voulez-vous vous asseoir au bord du bassin de marbre?* (9) *Allons-nous-en!* (10) *Nous allons nous asseoir ici.* (11) *Si tu as peur il s'en ira.* (12) *Elle s'en va sans rien dire.* (13) *Hélas! Je me souviens.* (14) *Avant que tu ne t'en ailles, pâle étoile du matin, tourne-toi vers le poète dont les yeux sont pleins d'amour.*

NOTE.—In connexion with the following verb transcriptions students should carefully review the first two pages of Part I., Lesson XIV.

# CONJUGATION OF AUXILIARIES

AVOIR [a'vwair]			ÊTRE [êtr]			
Pres. Ind.	J'ai tu as il a nous avons vous avez ils ont	je ty a i-la nu-za'vʃ vu-za've il-zʃ	I have thou hast he has we have you have they have	Je suis tu es il est nous sommes vous êtes ils sont	ʒə suʃi ty ɛ i-lɛ nu 'som vu-'zet il sɔ̃	I am thou art he is we are you are they are
	J'avais tu avais il avait nous avions vous aviez ils avaient	ʒə've ty a've i-la've nu-za'vjʃ vu-za'vʃe il-za've	I had thou hadst he had we had you had they had	J'étais tu étais il était nous étions vous étiez ils étaient	ʒə'tɛ ty ɛ'tɛ i-lɛ'tɛ nu-ze'tjʃ vu-ze'tʃe il-ze'tɛ	I was thou wast he was we were you were they were
Past Historic	J'eus tu es il eut nous eûmes vous eûtes ils eurent	ʒy ty 'y i-ly nu-'zym vu-'zyt il-'zyr	I had, etc.	Je fus tu fus il fut nous fûmes vous fûtes ils furent	ʒə 'fy ty 'fy il 'fy nu 'fym vu 'fyt il 'fyir	I was, etc.
	J'aurai tu auras il aura nous aurons vous aurez ils auront	ʒo're ty o'ra i-lɔ'ra nu-zo'rʃ vu-zo're il-zo'rʃ	I shall have, etc.	Je serai tu seras il sera nous serons vous serez ils seront	ʒə sə're ty sə'ra il sə'ra nu sə'rʃ vu sə're il sə'rʃ	I shall be, etc.
Future						



Conditional	<i>J'aurais</i> <i>tu aurais</i> <i>il aurait</i> <i>nous aurions</i> <i>vous auriez</i> <i>ils auraient</i>	ʒə're ty ɔ're i-lə're nu-zə'ɾjɔ̃ vu-zə'ɾje il-zə're	I should have, etc.	<i>Je serais</i> <i>tu serais</i> <i>il serait</i> <i>nous serions</i> <i>vous seriez</i> <i>ils seraient</i>	ʒə sə're ty sə're il sə're nu sə'ɾjɔ̃ vu sə'ɾje il sə're	I should be, etc.
Imperative	<i>Aie</i> <i>Ayons</i> <i>Ayez</i>	ɛ ɛ'jɔ̃ ɛ'je	Have! Let us have Have	<i>Sois</i> <i>Soyons</i> <i>Soyez</i>	swa swa'jɔ̃ swa'je	Be! Let us be Be
Pres. Subj.	<i>J'aie</i> <i>tu aies</i> <i>il ait</i> <i>nous ayons</i> <i>vous ayez</i> <i>ils aient</i>	ʒə ty ɛ i-lə nu-zə'jɔ̃ vu-zə'je il-zə	I may have, etc.	<i>Je sois</i> <i>tu sois</i> <i>il soit</i> <i>nous soyons</i> <i>vous soyez</i> <i>ils soient</i>	ʒə 'swa ty 'swa il 'swa nu-swa'jɔ̃ vu-swa'je il 'swa	I may be, etc.
Imperfect Subj.	<i>J'eusse</i> <i>tu eusses</i> <i>il eût</i> <i>nous eussions</i> <i>vous eussiez</i> <i>ils eussent</i>	ɔys ty 'yɛ i-ly nu-zy'sjɔ̃ vu-zy'sje il-'zys	I might have, etc.	<i>Je fusse</i> <i>tu fusse</i> <i>il fût</i> <i>nous fussions</i> <i>vous fussiez</i> <i>ils fussent</i>	ʒə 'fys ty 'fys il 'fy nu fy'sjɔ̃ vu fy'sje il 'fys	I might be, etc.

# REGULAR CONJUGATIONS

	AIMER [e'me, e'me]		FINIR [finir]	RENDRE [rãdr]	
Pres. Ind.	J' aime tu aimes il aime nous aimons vous aimez ils aiment	ʒe:m ty e:m i-le:m nu-ze'm3 vu-ze'me il-'ze:m	Je finis tu finis il finit nous finissons vous finissez ils finissent	Je rends tu rends il rend nous rendons vous rendez ils rendent	ʒe 'rã ty 'rã il 'rã nu rã'd3 vu rã'de il 'rã:d
Imperfect	J' aimais tu aimais il aimait nous aimions vous aimiez ils aimaient	ʒe'me ty e'me i-le'me nu-ze'mj3 vu-ze'mje il-ze'me	Je finissais tu finissais il finissait nous finissions vous finissiez ils finissaient	Je rendais tu rendais il rendait nous rendions vous rendiez ils rendaient	ʒe rã'de ty rã'de il rã'de nu rã'dj3 vu rã'dje il rã'de
Past Historic	J' aimai tu aimas il aimait nous aimâmes vous aimâtes ils aimèrent	ʒe'me ty e'ma i-le'ma nu-ze'mam vu-ze'mat il-ze'me:r	Je finis tu finis il finit nous finîmes vous finîtes ils finirent	Je rendis tu rendis il rendit nous rendîmes vous rendîtes ils rendirent	ʒe rã'di ty rã'di il rã'di nu rã'dim vu rã'dit il rã'di:r
Future	J' aimerai tu aimeras il aimera nous aimerons vous aimerez ils aimeront	ʒem(ə)'re ty em(ə)'ra i-lem(ə)'ra nu-zem(ə)'r3 vu-zem(ə)'re il-zem(ə)'r3	Je finirai tu finiras il finira nous finirons vous finirez ils finiront	Je rendrai tu rendras il rendra nous rendrons vous rendrez ils rendront	ʒe rã'dre ty rã'dra il rã'dra nu rã'dr3 vu rã'dre il rã'dr3

Conditional	<i>J'aimerais</i> <i>tu aimerais</i> <i>il aimerait</i> <i>nous aimerions</i> <i>vous aimeriez</i> <i>ils aimeraient</i>	ʒem(ə)'re ty ɛm(ə)'ra i-lem(ə)'ra nu-zem(ə)'rjɔ̃ vu-zem(ə)'rje il-zem(ə)'re	<i>Je finirais</i> <i>tu finirais</i> <i>il finirait</i> <i>nous finirions</i> <i>vous finiriez</i> <i>ils finiraient</i>	ʒə fini're ty fini're il fini're nu fini'rjɔ̃ vu fini'rje il fini're	<i>Je vendrais</i> <i>tu vendrais</i> <i>il vendrait</i> <i>nous vendrions</i> <i>vous vendriez</i> <i>ils vendraient</i>	ʒə r'ã'dre ty r'ã'dre il rã'vre nu rã'dri'ʒ vu rã'dri'e il rã'vre
Imperative	<i>Aime</i> <i>aimons</i> <i> aimez</i>	'e:m e'mɔ̃ e'me	<i>finis</i> <i>finissons</i> <i> finissez</i>	fi'ni fini'sɔ̃ fini'se	<i>rends</i> <i>vendons</i> <i> vendez</i>	rã rã'dɔ̃ rã'de
Pres. Subj.	<i>J'aime</i> <i>tu aimes</i> <i>il aime</i> <i>nous aimions</i> <i>vous aimiez</i> <i>ils aiment</i>	ʒe:m ty ɛ:m i-le:m nu-ze'mjɔ̃ vu-e'mje il-'ze:m	<i>Je finisse</i> <i>tu finisses</i> <i>il finisse</i> <i>nous finissions</i> <i>vous finissiez</i> <i>ils finissent</i>	ʒə fi'nis ty fi'nis il fi'nis nu fini'sjɔ̃ vu fini'sje il fi'nis	<i>Je vende</i> <i>tu vendes</i> <i>il vende</i> <i>nous vendions</i> <i>vous vendiez</i> <i>ils vendent</i>	ʒə 'rã:d ty 'rã:d il 'rã:d nu rã'djɔ̃ vu rã'dje il 'rã:d
Imperfect Subj.	<i>J'aimasse</i> <i>tu aimasses</i> <i>il aimât</i> <i>nous aimassions</i> <i>vous aimassiez</i> <i>ils aimassent</i>	ʒe'mas ty ɛ'mas i-le'ma nu-zema'sjɔ̃ vu-zema'sje il-ze'mas	<i>Je finisse</i> <i>tu finisses</i> <i>il finît</i> <i>nous finissions</i> <i>vous finissiez</i> <i>ils finissent</i>	ʒə fi'nis ty fi'nis il fi'ni nu fini'sjɔ̃ vu fini'sje il fi'nis	<i>Je rendisse</i> <i>tu rendisses</i> <i>il rendît</i> <i>nous rendissions</i> <i>vous rendissiez</i> <i>ils rendissent</i>	ʒə rã'dis ty rã'dis il rã'di nu rã'di'sjɔ̃ vu rã'di'sje il rã'dis

# TWO VERBS WITH ORTHOGRAPHIC PECULIARITIES <sup>1</sup>

CÉDER [se'de]		PROTÉGER [prote'ʒe]			
Pres. Ind.	<i>Je cède</i> <i>tu cèdes</i> <i>il cède</i> <i>nous cédon</i> <i>vous cédez</i> <i>ils cèdent</i>	ʒə se'd ty se'd il se'd nu se'dʒ vu se'de il 'se'd	<i>Je protège</i> <i>tu protèges</i> <i>il protège</i> <i>nous protégeons</i> <i>vous protégez</i> <i>ils protègent</i>	ʒə pro'te:ʒ ty pro'te:ʒ il pro'te:ʒ nu prote'ʒɔ̃ vu prote'ʒe il pro'te:ʒ	I protect thou protectest he protects we protect you protect they protect
Imperfect	<i>Je céda</i> , etc.	ʒə se'de	<i>Je protégeais</i> <i>tu protégeais</i> <i>il protégeait</i> <i>nous protégeions</i> <i>vous protégez</i> <i>ils protégeaient</i>	ʒə prote'ʒe ty prote'ʒe il prote'ʒe nu prote'ʒiʒ vu prote'ʒje il prote'ʒe	I protected thou protectedst he protected we protected you protected they protected
Past Historic	<i>Je céda</i> , etc.	ʒə se'de	<i>Je protégeai</i> , etc.	ʒə prote'ʒe	I protected, etc.
Future	<i>Je céderai</i> , etc.	ʒə sɛd(ə)'re	<i>Je protégerai</i> , etc.	ʒə prote'ʒre <sup>1</sup>	I will protect etc.
Conditional	<i>Je céderais</i> , etc.	ʒə sɛd(ə)'re	<i>Je protégerais</i> , etc.	ʒə prote'ʒrɛ <sup>1</sup>	I would protect etc.

Imperative	Cède Cédons Cédez	sed se'dʒ se'de	Yield Let us yield Yield	Protège Protégeons Protégez	pro'te:ʒ prote'ʒʒ prote'ʒe <sup>1</sup>	Protect Let us protect Protect
Pres. Subj.	Je cède, etc. nous cédions vous cédiez ils cèdent	ʒə sed nu se'djʒ vu se'dje il 'sed	I may yield, etc.	Je protège, etc. nous protégeons vous protégez ils protègent	ʒə pro'te:ʒ nu prote'ʒiʒ vu prote'ʒie il pro'te:ʒ	I may protect, etc.

<sup>1</sup> In regard to *céder*, *protéger*, students should review Part I., p. 88). Besides these two, there are various verbs of the first conjugation (infinitives ending in *er*) which have changes in the spelling of certain tenses: for example, *manger* ("to eat") which, like *protéger*, has an inserted *e* whenever *g* is followed by *a* or *o*, in order to show that the *g* retains the sound of [ʒ] (cp. Part I., p. 53). *Placer*, *commencer*, require the cedilla (*ç*) whenever *c* is followed by *a* or *o* (cp. Part I., p. 52). For an enumeration of other changes, cp. footnote, p. 151, also Part I., p. 75.



# IRREGULAR VERBS OFTEN FOUND IN SONGS

	ALLER [a'le]	VENIR [və'nir]	MOURIR [mu'rir] <sup>1</sup>
Pres. Ind.	<i>Je vais</i> tu vas il va nous allons vous allez ils vont	<i>je viens</i> tu viens il vient nous venons vous venez ils viennent	<i>je meurs</i> tu meurs il meurt nous mourons vous mourez ils meurent
Imperfect	j'allais, etc.	je venais, etc.	je mourais, etc.
Past Hist.	j'allai, etc.	je vins, <sup>1</sup> etc.	je mourus, etc.
Future	j'irai, etc.	je viendrai, etc.	je mourrai, etc.
Conditional	j'irais, etc.	je viendrais, etc.	je mourrais, etc.
Imperative	va allons allez	viens venons venez	meurs! mourons mourez
Pres. Subj.	j'aïlle tu aïlles il aïlle nous allions vous alliez ils aillent	je vienne tu viennes il vienne nous venions vous veniez ils viennent	je meure tu meures il meure nous mourions vous mouriez ils meurent
Imp. Subj.	j'allasse, etc.	je vinsse, <sup>2</sup> etc.	j'mourusse, etc.

<sup>1</sup> *Aller, venir, mourir* form their compound tenses with *être*.

FUIR [fʷi:r]			SAVOIR [sa'vwair]		VOULOIR [vu'wair]	
Pres. Ind.	<i>je fuis</i> <i>tu fuis</i> <i>il fuit</i> <i>nous fuyons</i> <i>vous fuyez</i> <i>ils fuient</i>	<i>ʒə fʷi</i> <i>ty fʷi</i> <i>il fʷi</i> <i>nu fʷi'jɔ</i> <i>vu fʷi'je</i> <i>il fʷi</i>	<i>je sais</i> <i>tu sais</i> <i>il sait</i> <i>nous savons</i> <i>vous savez</i> <i>ils savent</i>	<i>ʒə se</i> <i>ty se</i> <i>il se</i> <i>nu sa'vɔ</i> <i>vu sa've</i> <i>il 'sav</i>	<i>je veux</i> <i>tu veux</i> <i>il veut</i> <i>nous voulons</i> <i>vous voulez</i> <i>ils veulent</i>	<i>ʒə vø</i> <i>ty vø</i> <i>il vø</i> <i>nu vu'ʎɔ</i> <i>vu vu'ʎe</i> <i>il vø:ɪ</i>
Imperfect	<i>je fuyais, etc.</i>	<i>ʒə fʷi'je</i>	<i>je savais, etc.</i>	<i>ʒə sa've</i>	<i>je voulais, etc.</i>	<i>ʒə vu'ʎe</i>
Past Hist.	<i>je fus, etc.</i>	<i>ʒə fʷi</i>	<i>je sus, etc.</i>	<i>ʒə sy</i>	<i>je voulus, etc.</i>	<i>ʒə vu'ʎy</i>
Future	<i>je fuirai, etc.</i>	<i>ʒə fʷi're</i>	<i>je saurai, etc.</i>	<i>ʒə so're</i>	<i>je voudrai, etc.</i>	<i>ʒə vu'dre</i>
Conditional	<i>je fuirais, etc.</i>	<i>ʒə fʷi're</i>	<i>je saurais, etc.</i>	<i>ʒə so're</i>	<i>je voudrais, etc.</i>	<i>ʒə vu'dre</i>
Imperative	<i>fuis</i> <i>fuyons</i> <i>fuyez</i>	<i>fʷi</i> <i>fʷi'jɔ</i> <i>fʷi'je</i>	<i>sache</i> <i>sachons</i> <i>sachez</i>	<i>saf</i> <i>sa'ʎɔ</i> <i>sa'je</i>	<i>veux</i> <i>voulons</i> <i>voulez</i>	<i>vø</i> <i>vu'ʎɔ</i> <i>vu'ʎe</i>
Pres. Subj.	<i>je fuis</i> <i>tu fuis</i> <i>il fuie</i> <i>nous fuyions</i> <i>vous fuyiez</i> <i>ils fuient</i>	<i>ʒə fʷi</i> <i>ty fʷi</i> <i>il fʷi</i> <i>nu fʷi'jɔ</i> <i>vu fʷi'je</i> <i>il fʷi</i>	<i>je sache</i> <i>tu saches</i> <i>il sache</i> <i>nous sachions</i> <i>vous sachiez</i> <i>ils sachent</i>	<i>ʒə saf</i> <i>ty saf</i> <i>il saf</i> <i>nu sa'ʎɔ</i> <i>vu sa'ʎe</i> <i>il'saf</i>	<i>je veuille</i> <i>tu veuilles</i> <i>il veuille</i> <i>nous voulions</i> <i>vous vouliez</i> <i>ils veuillent</i>	<i>ʒə vø:ɪ</i> <i>ty vø:ɪ</i> <i>il vø:ɪ</i> <i>nu vu'ʎɔ</i> <i>vu vu'ʎe</i> <i>il vø:ɪ</i>
Imp. Subj.	<i>je fuisse, etc.</i>	<i>ʒə fʷis</i>	<i>je fusse, etc.</i>	<i>ʒə sys</i>	<i>je voulusse, etc.</i>	<i>ʒə vu'ʎys</i>

<sup>1</sup> The verb *fuir* is difficult to pronounce, and singers may profitably review the exercises given for [q] in Part I., Lesson VIII., as well as the paragraph relating to written *y* between vowels in Lesson XV. *Vouloir* has a second form for the imperative which must be learned, since it is often found in operas and songs: *veuille, veuillez, veuillez* (cp. Part II., p. 157).

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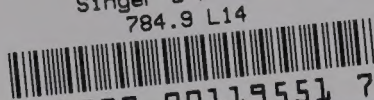
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